THE Universal Weekly

MARIE WALCAMP and WM. CLIFFORD
in
THE JUNGLEMASTER
101 BISON TWO REEL ANIMAL DRAMA

VOL. 5 NO. 18 NEW YORK CITY, OCT. 31, 1914 PRICE 5 CTS.

The Master Key!

John Fleming Wilson's Grand Successor to "Trey O'Hearts"

—Again Universal offers a serial that will bring the people in flocks and send them out boosting Universal, boosting the picture and boosting YOU for **your foresight in booking it.** John Fleming Wilson, the popular novelist, is writing it; the leading American newspapers are printing it; their millions of readers are going to clamor and fight to see it.

—And its stars are Robert Leonard and Ella Hall, of Rex Fame!

—A MAIN PURPOSE OF "THE MASTER KEY"—that's its mystic name—is to prove to amazed Universal exhibitors THAT WE DID NOT UTILIZE EVERY POSSIBILITY FOR REALISM in producing "The Trey o' Hearts", which has been the foolish conclusion of many theatre men who have witnessed that succession of feats and thrills. **"The Master Key" will make you think that in "The Trey o' Hearts" we only BEGAN to be realistic!**

—"The Master Key" (by John Fleming Wilson, and with Robert Leonard and Ella Hall) starts when "The Trey o' Hearts" stops, and appears in weekly episodes of two reels each, for a period of fifteen weeks. Use the brains God gave you, stop paying outrageous prices for serials not half as good, **and book the wonder-serial that lets you keep some of the profits of the day you show it!**

UNIVERSAL FILM MANUFACTURING CO.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 BROADWAY, NEW YORK **CARL LAEMMLE, President**

BIG ADVERTISING PLAN FOR "THE MASTER KEY"

USE ART STAMPS

THE NEWEST SENSATION AND POSITIVELY THE ONLY INSTANCE WHERE THEY HAVE BEEN USED FOR A SERIAL PICTURE.

The Universal Film Mfg. Co. has just made arrangements which enables it to offer you the greatest advertising plan for "THE MASTER KEY" ever worked out. It is absolutely new and will make your house the centre of the greatest stamp-collecting craze ever known. Briefly, the plan is this:

(1) We can furnish you for each of the fifteen issues of "The Master Key" a set of four beautiful colored stamps. Each stamp is about 2¾ in. wide and 2⅛ in. deep. On three of the stamps will be printed pictures of the most striking incidents in the issue, and on the other a short synopsis.

(2) We can also furnish you albums especially designed for these stamps at great expense. The front cover of the album is so designed that on it can be pasted an imprint stamp, which we furnish with the albums. On the inside of the front cover will be printed an introduction to the play and spaces for photographs of the author and the two principal players—Bob Leonard and Ella Hall. The album contains a page for each release. On each page is printed a striking design with spaces for the four stamps and the heading, "The Master Key, No. —". On the back of the last page, and also on the inside of the back cover, there is a beautiful border design, with space for a large photograph of the entire group of players taking part in the play. When completely filled, the album will be something that will be carefully preserved in any home, and right on the front cover of it will be the name of your theatre.

These stamps will be furnished in sheets—8 stamps, or two sets, to a sheet. The price will be fifty cents for a hundred sets.

The albums will be furnished complete with the 3 photograph stamps for the inside front cover and the imprint stamp for the front cover at $3.00 per hundred.

This is a new and brilliant advertising plan, and one on which you can safely plunge, as the country is stamp crazy. Order for twice your seating capacity.

We will send you free six plans for using them. Write today to your exchange for sample stamps, or to

THE SERVICE DEPARTMENT,

UNIVERSAL FILM MANUFACTURING CO.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 BROADWAY, CARL LAEMMLE, President NEW YORK CITY

"THE MASTER KEY" I
SERIAL, BUT

"THE MASTER KEY" is the most massive, the MOST EXPENSIVE serial ever made. Natural it isn't the cheapest. You will have to pay extra money for it, but you won't mind, because (a) didn't mind paying tremendous extra amounts on the production cost of every reel, and (b) that extra e penditure has resulted in a picture that will get you EXTRA PROFITS. And you don't mind paying f extra profits! So cheerfully pay whatever figure your exchange man must ask because of "THE MASTE KEY'S" immense production cost, and be thankful that it's not the cheapest serial BUT TH GREATEST!

Greatest, because John Fleming Wilson (its author) turned in a story that he frankly felt v couldn't produce as a film. Mr. Wilson honestly didn't think that we would undertake to put "THE MA TER KEY'S" feats, thrills and realism into an actual moving picture, where all those elements would ha to be "acted out"—genuinely portrayed, thrill for thrill, stunt for stunt! When we did undertake to fi

Universal Film Ma

"Largest Film Manufactur

1600 BROADWAY, NEW YORK

NOT THE CHEAPEST
E GREATEST!

rectors and actors who could do such a play, AUTHOR WILSON WAS THE MOST SUR-
ED MAN IN THE WORLD. And when, with the "first print" of Reel One, we proved to him that
d visualized his thrill-masterpiece, Mr. Wilson was so fascinated that we had to run that reel for him
and again.

he wonderful acting of Robert Leonard and Ella Hall completely captivated Author Wilson. He said
e found in them the exact types of hero and heroine he tried to describe in "THE MASTER
. He said that we had reproduced his entire weird theme WITH MORE REALISM THAN HIS
TEN STORY DID. Since there is a difference between writing of a thing AND PRODUCING IT
CTUAL MOTION PICTURES you will appreciate with Mr. Wilson, Universal's feat! "THE MAS-
KEY" appears in fifteen weekly numbers. The leading newspapers of America print the story. "THE
TER KEY" starts when "THE TREY O' HEARTS" stops—SOON. See the nearest Universal
nge TODAY.

acturing Company
ncern In The Universe"

CARL LAEMMLE, President

Look Out For Dynamite!

(Special Straight-from-the-Shoulder Talks by Carl Laemmle, President.)

WE lost thousands of dollars on "Lucille Love". The Universal exchanges made little or nothing on it. BUT YOU MADE A CLEAN UP.

We did not make a cent on "The Trey o' Hearts". The Universal exchanges made little or nothing on it. BUT YOU MADE A HANDSOME PROFIT.

In other words, we have used our two great serials for the benefit of Universal exhibitors. We have made it possible for you to pack your houses and make extra profits.

Having shown our good faith and proved it in the best commercial manner, we now intend to make some of the serial profits ourselves and LET THE UNIVERSAL EXCHANGES MAKE SOME, TOO. And I don't believe a single Universal exhibitor will begrudge it.

We are, therefore, going to release our next great serial, "The Master Key", as a special. That is, it will NOT be a part of our regular program. Your exchange will charge you extra for it. BUT IT WILL BE WORTH SEVERAL TIMES MORE THAN HE WILL CHARGE YOU. It will be infinitely better than other serials that have cost you a great deal more.

When your exchange man puts the proposition of paying extra money for it up to you, remember the profits he let you make on "Lucille Love" and "The Trey o' Hearts". Remember that he made no attempt whatever to gouge you; that he was satisfied to break even, or possibly sustain a slight loss as long as he had the pleasure of SEEING YOU MAKE A GENUINE CLEAN-UP.

He is entitled to a profit. So are we. But we have let you take yours first. AND WE ARE STILL GOING TO GIVE YOU THE LION'S SHARE. But we've got to figure on coming out on the right side of the ledger ourselves.

Beginning today (Monday, Oct. 26th), all Universal exchanges are paying more for pictures than they ever paid; more than any one ever dreamed an exchange would have to pay. Nothing on earth but the frightful advance in the cost of making good pictures compelled this high price for film. Every film manufacturer who cares a rap about quality WILL HAVE TO FOLLOW OUR LEAD.

You will have to stand part of the burden, and I can't understand why some of you are still hesitating about shifting part of the same burden to your patrons by raising your price of admission. If you think I've been telling you these things for the past few weeks just for the fun of it you're badly mistaken. I mean every word of it, and IT IS ONE OF THE STRAIGHTEST AND SUREST TIPS I EVER GAVE YOU IN ALL MY LIFE.

(*Continued on Page* 32.)

NOLAN'S NOTE

(No. 56. Straight-from-the-Shoulder Talks by Carl Laemmle, President.)

THE THIN-SKINNED EXHIBITOR WHO CANNOT STAND A DOSE OF THE PLAIN TRUTH HAD BETTER NOT READ THIS EDITORIAL. BUT THE THINKING EXHIBITOR WHO KNOWS HOW TO PROFIT BY HONEST, SINCERE AND CALM CRITICISM WILL FAIRLY EAT IT UP.

I DIDN'T WRITE IT. I WISH I HAD. IT BEATS MINE TO PIECES. IT WAS WRITTEN IN THE FORM OF A LETTER TO ME, BY HENRY T. NOLAN, GENERAL MANAGER OF THE WM. H. SWANSON EXCHANGES. IT IS STRAIGHT FROM THE SHOULDER, PLUMP FROM THE HEART. IT IS THE KIND OF **PLAIN TRUTH** THAT I ENDORSE WITH ALL MY MIGHT.

"In my humble opinion", writes Mr. Nolan, "the main obstacle you will meet in your campaign to influence exhibitors to voluntarily pay more for service is that a certain type of exhibitor does not progress unless he progresses backward. I refer to the exhibitor who regards his exchange as a mortal enemy; the exhibitor who has made a failure of every other line of business; the pessimist who growls, kicks, complains and finds fault constantly. He regards his exchange as an octopus and his competitor as a horned devil that should be tarred and feathered and ridden out of town.

"Such an exhibitor does not know what he wants. A routine policy is unknown to him. Now that he has an opportunity to book any and all programs he can reach out for, he is OVERBUYING HIMSELF.

"I do not mean that all exhibitors are on this order because happily there are many of them awake to the fact that **they must confine themselves to a routine instead of operating their business in a haphazard manner.** Some exhibitors think because their competitor is apparently prospering they must add more reels to their program, put on vaudeville, and then cut the price. This deficit, according to their theory, can be met in no other way than by haggling and wrangling about cut rates, freight, poster and express charges, etc. In other words, **they want the exchange to stand the losses caused by their folly.**

"I suggest that in your editorial talks you try to convince exhibitors that the exchange does NOT work against them, but on the contrary has their interest at heart all the time. Universal exchanges ARE DIFFERENT FROM OTHERS. The managers of the Universal exchanges ARE THE PICK OF THE COUNTRY, and they are, without exception, experienced, practical, hard-working men.

"We do not want the exhibitor to lose money. On the contrary it is part of our job to see that he makes a good profit. We regard each customer as our partner. If the average exhibitor would devote all the thought to his own business that he now devotes to worrying about what his competitor is doing he would note a material improvement in conditions. The Universal exhibitor need not worry about his competitor for one instant, for I think we can all conscientiously say that the Universal program is the best in the world.

NOLAN'S NOTE—Continued from Preceding Page.

"UNIVERSAL SERVICE DOES NOT CONSIST SOLELY OF SHIPPING FILMS AND POSTERS. EVERY UNIVERSAL EXCHANGE MAN IN THE COUNTRY WILL CHEERFULLY GO OUT OF HIS WAY TO HELP AN EXHIBITOR. WE TAKE A PERSONAL INTEREST IN OUR CLIENTELE, CONSTANTLY OFFERING SUGGESTIONS THAT WE THINK WILL IMPROVE THEIR BUSINESS AND **INCREASE THEIR PROFITS.** PERSONALLY I HAVE GOT OUT OF BED MYSELF A NUMBER OF TIMES AT MIDNIGHT TO COME DOWN TO THE OFFICE AND MAKE A SHIPMENT THAT A COUNTRY CUSTOMER HAS TELEGRAPHED MY RESIDENCE ABOUT. ACCIDENTS WILL HAPPEN. SHIPMENTS SOMETIMES ARE MISDIRECTED; TRAINS ARE DELAYED; AND OTHER ACCIDENTS OVER WHICH THE EXCHANGE HAS NO CONTROL ARE BOUND TO OCCUR. BUT OUR EMERGENCY SYSTEM OVERCOMES NEARLY ALL OF THEM.

"YOUR EDITORIAL ENTITLED, 'PROPHET AND PROFIT', IS A CORKER. THE EXHIBITORS HAVE GOT TO HAND IT TO YOU, OLD SCOUT, AS YOU HAVE CALLED THE TURN IN **EVERY ONE OF YOUR PREDICTIONS.** AND EVERY EXHIBITOR WHO USES THE BRAINS GOD GAVE HIM **KNOWS THAT YOU ARE ABSOLUTELY RIGHT IN YOUR PREDICTION ABOUT THE COMING INCREASE IN THE PRICE OF FILMS AND SERVICE.** Some people think you are doing a bold and daring thing in telling the exhibitors the whole inside truth about conditions of the present and near future. And you are! But the very fact that you have fortified yourself with the TRUTH makes you impregnable to attack"!

That's Nolan's note!

It rings true! It hits the bull's-eye! It blows the whistle which ought to rouse every sleepy exhibitor who reads it. I've told you time after time that the exhibitor who LEARNS TO SPEND MORE MONEY FOR QUALITY and quits the false economy of haggling is the one who will survive in this business. I tell you again that the exhibitor who INSURES HIS FUTURE NOW by hooking up with the nearest Universal exchange ON A BASIS THAT WILL ALLOW THE EXCHANGE A GENUINE PROFIT is the wisest of the lot!

Teach your patrons that your price of admission MUST be raised. Start with Saturdays and Sundays if you like—but START!

CARBONS CARBONS

The careful exhibitor who wants the best light obtainable will be well advised to make **immediate arrangements** to buy a stock of **imported carbons.** A considerable shipment of the well known brands of imported carbons was recently brought in at great expense. We did not hesitate to pay the price the importer charged, although we thought it exorbitant, and have distributed the supply to our exchanges without profit. By **acting quickly** you can secure your share of these carbons. There may be plenty more coming in. The chances are, however, that this is the **last opportunity** to buy any of the carbons you have been used to. **The supply is limited.**

This statement is intended for the **wise Universal exhibitor** who wants the **best.** Ask your exchange to book your order **now.**

UNIVERSAL FILM MANUFACTURING CO.

1600 BROADWAY, CARL LAEMMLE, President. **NEW YORK, N. Y.**

IN THE SAN GABRIEL CANYON

"TREY O' HEARTS" COMPANY FINISHING THE LAST INSTALLMENT.

FOR the last fourteen weeks the leading moving picture houses of the United States have been showing each week the wonderful Universal serial film, "The Trey o' Hearts", by the well known author and novelist, Louis Joseph Vance. As the series was drawing to a close it became apparent to Director Lucas and to the cast that it would be impossible to crowd all the thrills which Mr. Vance had planned for the last installment into the customary two reels. The question was whether to extend the time to another week or to skimp the climax. Inasmuch as the next serial, "The Master Key", by another famous author, John Fleming Wilson, was crowding on the heels of "The Trey o' Hearts", the Universal felt that it would not be fair to the newspapers which have contracted to run this new story serially, and to the theatres which have contracted to show this newest thriller, with Ella Hall and Robert Leonard in the leading roles, to allow the closing serial an extra week. Therefore, it was decided to compromise and give the No. 15 installment of "The Trey o' Hearts" an extra reel, making three reels for this last installment.

It is needless to say that this last chapter of the story is crammed full of interest and excitement, and Mr. Vance says that it contains enough to fill four ordinary installments. So great has been the mystery surrounding the production of this serial, and so successful has been the effort to keep up the suspense and keep any inkling of the real ending from creeping into the successive chapters, that the people about the studios even were in the dark and all curiosity to see how that last chapter was coming out.

The melodramatic ending which the author has had in mind all the time, and which is so vivid that it startled even the wiseacres of the West Coast Studios, will be the most tremendous thrill of the entire series. "Trey o' Hearts" will wind up in a blaze of glory. The scene represented is in the wonderful San Gabriel Canyon, whither the entire company had been transported. It is in the heart of Sierras, and here were staged many of the most dangerous scenes ever attempted in pictures. That many of them were not attended with fatal accidents seems almost a marvel. Here is a list of minor mishaps.

"Cleo Madison, a badly lacerated knee cap and severe bruises about the back and shoulders; George Larkin, one ear nearly torn off and bruised and battered legs and body; Harry Vellajo, a sprained wrist; Leigh Smith, poison oak over both arms and his face; Ray Hanford, a cut on the knee and bruises too numerous to mention; Rex Hodge, congestion of the lungs; Tom Walsh, sprained back; Wilfred Lucas, a pair of feet swollen and blistered until he cannot walk on them; Johnny Pierce, a broken nose".

The above quotation is not taken from newspaper accounts of the "Wreck of the Underland Limited", nor is it a hospital record after the battle of "Rxtamlsky". It is a paragraph taken from the report rendered by Dr. Joss, of the Universal City hospital upon his return from San Gabriel canyon, where he had spent a week with the Gold Seal company during their staging of the fourteenth installment of "The Trey o' Hearts" series.

Of the entire company, not one escaped without injury or illness, and every morning and evening before the door of the Red Cross tent would form a line of limping, coughing players hobbling wearily along with requests for bandages, liniment, lotions, cough remedies and a little of everything in Dr. Joss' medical chest. Judging from events as they fell about it would seem that there was small foundation for the feeling of relief that was felt by the company after their successful termination of the thirteenth installment of the series. For the fourteenth chapter was attended by more misfortune than any of those preceding. The reason for this will appear ample to those followers of the serial who see the installment and watch (1) Cleo Madison and George Larkin ride over the edge of a ninety-foot embankment on a motor-cycle, then pitch forward off it and roll head over heels from top to bottom; (2) as they see Miss Madison cut the rope between herself and Mr. Larkin as they are climbing up the side of a mountain to keep from pulling him down its precipitous side, while she plunges headlong down the slippery, crumbling shale for more than a hundred feet (3) the driving of a motor-car, bearing Ray Hanford and Jimmy O'Shea down the same precipice over which the two leads had plunged on their motor-cycle.

In all the twenty-eight reels the production has not once been held up because of illness or injury. Regardless of pains or bruises, broken or dislocated bones, each member of the company has shown up every morning, including Sundays, ready to work and prepared to bend his every effort to outshine his previous performance.

"THE TURN OF THE TIDE"

A fisherman loses his memory under strange circumstances. It took several years in the city and a thrilling rescue at sea to restore his memory and sweetheart to him. A heart-interest romance of plain people.

King Baggot
As Tom Walters.

Arline Pretty
As Nell Brown.

IMP TWO-REEL DRAMA.

Nell Shows Tom the Note.

Nell Is Forgotten in the New Love.

Thoughts of the Past.

Tom to the Rescue.

"THE TREY O' HEARTS," BY LOUIS JOSEPH VANCE

FOURTEENTH INSTALLMENT.

GOLD SEAL TWO-REEL DRAMA.

RELEASED NOV. 3.

Scenario by Bess Meredyth. Story by Louis Joseph Vance.
Produced by Wilfred Lucas.

CAST.

Judith Trine..
Rose Trine.... ..... *Cleo Madison*
Seneca Trine, Their Father ..... *Ed. Sloman*
Marrophat ..... *Ray Hanford*
Alan Law ..... *George Larkin*

TOWARDS the close of the same day which witnessed the affair of the flooded mine, a solitary motorist may be observed slowly approaching the mountain village of Mesquite, in a motor-car drawn by two horses. The solitary motorist is none other than Seneca Trine.

Repairing to the Mountain House, Mesquite's one hotel, Mr. Trine finds there his two aides—Marrophat and Jimmy. Seneca's gloom is changed to joy when he is informed of Marrophat's brilliant coup of the abandoned mine. Trine has them make him comfortable for the night. In the act of bidding him good-night, Marrophat, feeling in his pocket for a match, brings forth a trey o' hearts. Trine, in high good humor, signifies that all that is ended. Marrophat carelessly sails the card out of the open window. It falls in the dust of the road.

In the course of the night, Judith, Rose, Alan and Barcus are to be seen camping by the trail-side. Peace has been patched up between the sisters, though Rose is still covertly suspicious of Judith's attitude in respect to Alan. Judith, divining this, starts up a flirtation with Barcus.

Waking at an early hour, the party set out for Mesquite, reaching that village while the shadows are still long. As they approach, Rose utters a cry of terror. She points down to the trey o' hearts. With this warning, Alan calls Barcus and Judith from the entrance to the hotel; the discovery of the stalled motor-car confirms their apprehensions. They promptly set about finding some way out of town. Barcus unearths two motor-cycles. The party sets out, Barcus with Judith riding behind, gets under way a little ahead of the machine which Alan rides with Rose.

Seneca Trine's Danger Sign.

The noise of the motors wakens Seneca Trine. He wheels his chair to the window in time to see Alan and Rose tearing off in a cloud of dust. Marrophat and Jimmy stagger sleepily into Trine's presence. His information drives them out quickly enough in search of some conveyance in which to pursue. They find nothing until, after some time, a gentleman of the countryside drives into town in his 80 horse-power racer. In spite of the long lead Alan, et. al., have gained, the racing car is quickly at their heels. After something like an hour of furious racing, Barcus' motor-cycle develops trouble and comes to a stop. This happens when he has, perhaps, a hundred-yard lead of Alan and Rose; to avoid running Judith down, Alan steers his cycle too close to the outer edge of the road. It shoots over the edge and down the 90-foot declivity. They roll to the bottom and escape unhurt, but for bruises and scratches.

Barcus, when he has joined Rose and Alan, with Judith at the bottom, points out that the accident may afford them a way of escape. They accordingly strike out afoot.

Suspecting that they have been tricked, Marrophat and Jimmy halt the racing car until ill chance favors them with a glimpse of their quarry toiling up the canyon. Rough going compels them to abandon the car and continue the pursuit afoot.

The discovery that they are closely pursued comes to the fugitives simultaneously with the discovery that the canyon ends abruptly in a steep, rocky cliff. Alan finds two lengths of rope. Barcus and Rose are hitched together with one of these and start the ascent. Alan and Judith follow, tied to one another. Barcus and Rose mount without mishap. When Alan is near the top, however, Judith, below him, loses her foothold and plunges out over the abyss. Alan falls sprawling; his legs are well out over the ledge, while he graps in vain for a hand-hold. Judith, appreciating his peril, whips a knife out and deliberately severs the rope. She falls about fifty feet and lands on a shelving bank of a shale.

Alan, relieved of her weight, crawls back on the ledge. For a time he lies there, sick with the vision he has of Judith dashed to death. Rose and Barcus witness the accident from above. Barcus discovers a hydraulic mining outfit at some distance. There is a man in charge of it. He offers Barcus rope and tackle. They return to the cliff.

When Alan recovers, he looks down and sees Judith safe. He effects the rescue—is drawn to safety, with Judith in his arms,

(*Continued on Page 13.*)

Thrilling Animal Story Is "The Junglemaster"

Two-Reel "101 Bison" drama, released Nov. 7, is remarkable picture of the African wilds. Written by Rex de Roselli, scenario by Harry G. Stafford. Produced by Henry McRae.

DID you ever hear of Jorgehurg? No? Comparatively few people have. We haven't. Shut away in a dark, uncivilized part of Africa, it is not a place that the average tourist would make an effort to visit. Nevertheless, this village and its vicinity is the locale of the present story, "The Junglemaster", a "101 Bison" two-part animal play. Taking their lives in their hands, there are certain men who, every year, go out from this town into the deep jungle to hunt down and trap wild beasts with which to replenish the great circuses and menageries of the world. Often these trappers never return, but when they do, their reward is handsome. It is around these people that the present play swings; and there is a two-fold purpose in the production. First, we have a story of romance, love and danger; second, the spectator is given an opportunity to study, at close range, the various methods used in trapping big game. Incidentally, the spectator is given a vivid idea of the dangers encountered by these men who hunt in the jungles.

The educational value of the "Junglemaster" is equal to its dramatic value—and that is saying much. There are more thrills, more dangers faced by the players to every foot of this film than is evidenced in the whole realm of animal features. By means of cleverly devised traps, partitions and cages, the spectator is brought within a few feet of the lions and leopards used in the action. You see the brutes approach the traps. You see them sniff the bait and then plunge into the trap, which means life-long captivity. You see them floundering in the meshes of the nets, scratching, clawing, biting, roaring and struggling with every ounce of their mighty strength to free themselves. It is the most absorbing, gripping sight that one could imagine.

For his fearless work in this play, for the desperate chances he takes in mixing intimately with animals, Rex de Roselli, one of the Universal's most competent animal handlers, deserves special mention. Val Paul, William Clifford and Miss Marie Walcamp are also important among those who risk their lives to give the motion picture "fan" a rare and genuine treat of thrills. Henry McRae, as the director of the play, has done unusually fine work in welding together the dramatic incidents with the various animal "stunts" into the smooth, complete moving play.

CAST.

Roselli	*Rex de Roselli*
Paul	*Val Paul*
Clifford	*William Clifford*
Marie	*Marie Walcamp*
Paul's Mother	*Lule Warrenton*

According to the story, Roselli, a circus owner, accompanied by his daughter, Marie, and her fiance, Clifford, arrive in Jorgeburg, Africa, where Roselli expects to purchase animals for his menagerie. Paul, a hunter and trapper, witnesses their arrival and, himself a white man, invites them to his kraal, which is also his headquarters for captured beasts. Later, Paul invites them to inspect his menagerie.

The Junglemaster Exercises His Strange Power.

In a cage, somewhat isolated from the others, is a lioness. Paul warns the visitors against the beast, but Roselli advances toward the animal. It immediately becomes calm. To further demonstrate his strange power of control, the circus owner enters the cage, takes from the lioness her cub, and hands the little fellow to Marie. Their astonishment over, the party returns to Paul's house

That evening, while seated about the fire, Roselli relates how and when he first discovered that he possessed his strange power over wild animals. Paul, impressed, offers to guide Roselli into the jungle. His offer is accepted, and the following morning finds them all en route, except Marie.

The venture is a success; several wild beasts are added to an already large collection. Marie, piqued at her father's refusal to permit her to accompany them into the depths of the jungle, mounts her horse and rides off. Once in the jungle she encounters a leopard—she is thrown from her horse. Paul rescues her after killing the beast, and brings her back to camp.

The fascinating Marie has unwittingly created in Paul a feeling stronger than admiration. Paul declares himself to the girl, but is refused. Disappointed, Paul takes his troubles to his mother, who does her best to calm the hot-headed young man. Later, Paul and Clifford have words.

Unknown to his guests, Paul is a heavy drinker; moreover, he possesses an ungovernable temper. In revenge for Marie's refusal of him, he watches until he is certain that Marie has the lion cub in her room. Then he releases the old lioness. The beast follows the trail of her cub, jumps through the window, and is only prevented from killing the girl by the timely arrival of Roselli, who again gives a demonstration of his strange power.

Continuing his debauch, Paul again endeavors to use the lion to further his revenge, and is finally killed as a consequence.

EACH OF THE

O'ROURKE STORIES

IS COMPLETE IN

TWO REELS

Universal Weekly

"THE PAPER WITH A PURPOSE"

PUBLISHED BY THE

THE MOTION PICTURE NEWSPAPER PUBLISHING CO., In.,

Mecca Building, Broadway at 48th St.,

New York City, N. Y.

PAUL GULICK, Editor. HARVEY H. GATES, Associate Editor.

SUBSCRIPTION RATES:

All Over the World (Universally), $2.50 a year; $1.25 six months. Single copies, 5 cents.
Advertising Rates on Application.

VOL. V. No. 18. NEW YORK CITY, OCT. 31. 1914. PRICE FIVE CENTS.

INDEX OF SUBJECTS AND TITLES

in the

ANIMATED WEEKLY, No. 138

You are making a costly mistake if you do not show the Universal Animated Weekly and MAKE IT A FEATURE of your show. Many big time houses all over the country are just finding out that IT PAYS THEM TO RUN THE UNIVERSAL ANIMATED WEEKLY in place of the trashy state right features that many of them used to fall for. SEE THE UNIVERSAL ANIMATED WEEKLY ANY WEEK at the nearest Universal exchanges and see how much better it is than any weekly you ever saw in your life!

RELEASED OCT. 28, 1914.

1—BOTTLING THE BALTIC.

England's powerful navy, which is now engaged blockading the enemy's fleet.

2—GLIMPSES FROM THE THEATRE OF WAR.

Actual scenes taken in and around the battlefields of Europe.

1. Sub-Title. Retreat from Antwerp.
2. " German gunfire destroys churches at Malines.
3. " Fording flooded streets of Malines.
4. " Armored car returning with war trophies.
5. " Motor scouts from firing line.
6. " Belgian Red Cross caring for wounded.
7. " Termonde Bridge after German bombardment.

3—KITCHENER'S ARMY.

King George and Queen Mary witness the departure of new recruits for army training quarters—Aldershot, England.

4—ENGLAND'S PRISONERS OF WAR.

Surrounded by electrified barbed-wire fence, thousands of Germans are interned at Detention Camp, Camberley, near Aldershot, England.

1. Sub-Title: Prisoners gather wood for cooking, heating, etc.
2. " Lined up for rations.

5—CARING FOR THE WOUNDED.

At all hours of day and night wounded soldiers can be seen arriving at West Ham Hospital, the greatest institution of its kind in London, England.

6—SHIPPING HORSES TO EUROPE.

Thousands of selected Western steeds are bought by warring nations for use on battlefields—New Orleans, La.

Sub-Title: Mattresses for Red Cross field hospitals.

7—LINERS COLLIDE IN FOG.

With a huge hole rent in her bow by freighter "Iowan", S. S. "Matapan", with tourists from South American ports, is beached by her captain—Sandy Hook, N. J.

Sub-Title: The "Iowan", whose prow was slightly dented.

8—BUY A BALE OF COTTON.

The Merchants' Association, at City Hall, welcome the messenger from Alabama—New York City.

9—CARTOONS BY THE WORLD-FAMOUS CARICATURIST, HY. MAYER, OF PUCK.

PUCK.

"THE WALL BETWEEN"

It took more than a quarrel over chickens and a stone wall to separate the girl and boy. In the fulfilment of their romance, two old hearts are made happy. A juvenile comedy of rare appeal and humor.

Chandler House
As the Boy.

STERLING JUVENILE COMEDY.

Carmen DeRue
As the Girl.

The Boy Declares His Love.

Discovered.

Two Old Hearts Beat As One.

No Longer the "Wall Between".

Strong Warning in "Let Us Have Peace"

Title of the Two-Reel Rex Comedy-Drama Released Nov. 5, as true today as in the time of General Grant's historic utterance.

CAST.

Max, Whose Father is a German,
Ben Wilson

Jeannette, Whose Father is a Frenchman,
Frances M. Nelson

Directed by Ben Wilson.

PRESIDENT CARL LAEMMLE, of the Universal Film Manufacturing Company, was the first of the American film manufacturers to declare his position, and that of the Universal Film Manufacturing Company, with respect to the attitude to be maintained towards the combatants in the European war. "Be Neutral" was President Wilson's admonition to the people of the United States. President Laemmle, realizing the absolute necessity for this, not only in its broadest sense, but also with respect to exhibitors and film manufacturers, immediately had issued a film play with its title, "Be Neutral". The soundness of Mr. Laemmle's stand and the great good which the film accomplished was recognized by every one interested in film plays. But the Universal campaign in this direction was not to stop here. "Let Us Have Peace", a two-reel Rex drama, produced and acted by the eminent screen star, Ben Wilson, comes as a splendid encore to the former film. With the human-interest element running through every scene, with a climax that is at once touching and yet humorous, a lesson of vital importance is strongly impressed upon the spectator.

"Let Us Have Peace" will perform a two-fold mission—it will amuse and entertain, the primary object of every film play, and at the same time it will point out to the vast public just why every one should refrain from taking sides in the present European crisis. In other words, we get this fact from the play; that every person in this great nation, no matter what his nationality, is just human—that every one has a fair amount of faults and a fair amount of virtues, that it behooves none of us to despise our neighbor just because of his nationality.

The Flag of Their Adopted Country Unites Them.

The painful situation which develops in this play threatens to disrupt the happiness of two young people, a boy and a girl. The old fathers are the cause of it. One is a Frenchman, the other a German. For years they had been friends. Their children love. Then comes the war and the breaking off of old ties.

Alphonse Marteau is the old Frenchman's name. He lives with his daughter, Jeannette, on a ranch. His neighbor, Franz Schmitt, and his son live on an adjoining farm. Both Marteau and Schmitt are veterans of the Franco-Prussian war of 1870. They are friends, and before the opening of the war both favor the match between their children. But with the news of the present European hostilities comes memories of the fighting forty years before. Marteau cannot resist the temptation to garb himself in his old regimental suit. Schmitt finds him thus. An argument is the result.

Schmitt returns home and orders his son, Max, to put up the German flag on its staff. Schmitt then adorns himself in the German military costume, with his iron cross decoration on his breast. Max rebels and rebukes his father for making such a fuss. Time goes on, and the breach between the old veterans widens. One day Schmitt is out fishing in the woods; he comes upon his friend, Marteau, lying in the road injured by a fall from his horse. For the moment Schmitt's feeling is one of compassion. He remembers Marteau only as his old friend. Tieing a scarf, given him by Jeannette, around the wound, Schmitt carries Marteau to his home.

When Marteau recovers consciousness he recognizes the scarf and experiences a feeling of remorse. He sends for Schmitt and his son. A reconciliation follows. Consent is again given for the two young people to renew their courtship.

And as the picture fades out we see the characters standing before General Grant's Tomb, New York, looking at the inscription, the famous exclamation made by our great President, Gen. Grant, "Let Us Have Peace".

It is the clinching appeal of the play. What happens in Europe should not interfere with friendship in this country.

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Urged on by a rumor of the effect that certain reformers on the coast were considering an attempt to stop the production of "The Trey o' Hearts" series because of the risks that the players are forced to take, the Gold Seal company, under the direction of Wilfred Lucas, has left for Riverside, there to stage the remaining chapters of the now famous serial.

With the finishing of the harrowing scenes of the fourteenth installment of the series, it was thought advisable to lay the company off for a couple of days to allow them to recuperate before starting on the last chapter.

Upon their arrival at the Hollywood studios they learned of the rumor that had been circulated and Director Lucas and his assistant, McCully, spent the remainder of the night developing and printing the rolls of film so they would be able to leave the following morning for out-of-town, where they might be able to finish in peace the last scenes of the story.

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Mary Fuller has accepted an invitation to and will lead the Cinema Exhibitors' Club of the Bronx ball, to be held on Hallowe'en eve. John J. Wittman, president of the club, has arranged that the affair take place in Hunt's Point Casino at 163rd Street and Southern Boulevard. The ball committee consists of Adolph Bauhfriend, who is chairman, Herman Pollak, Henry Cobb and President Wittman. The *Universal* has taken a box for the occasion, and a number of the stars will be present.

UNIVERSAL MISCELLANY

AL. CHRISTIE'S VISIT.

Everybody knows that Al. Christie is the man who puts on the Nestor comedies. He never appears in the film themselves, however, and that is the reason why we are showing Universalites at large what this able director looks like. See the back cover. He was in the Universal offices the other day on the first vacation he has enjoyed in nearly six years. When he left New York on his return it was with the personal regard of every one in the home offices increased and with some big plans concealed in his little bag. Sartorically his visit was a complete success, as will be seen by the picture.

Just before Mr. Christie left the coast, he was the guest at a very select little dinner party which celebrated three things, the completion of his two hundredth picture in three years in Californit, his birthday, and his departure for New York on the first vacation he has had in the six years. The dinner was given to him by the Nestor Comedy Company and, strange a it may seem, with the exception of two members, that company is the same in personnel as it was two years ago at this date.

Mr. Christie went out to California with David Horsley and helped to build the first studio of the Nestor company, one of the first studios in the neighborhood of Los Angeles. He has stuck to his post and has kept his company in tact from that time to this, and when he reaches the Pacific Coast again he will have an important commission from the home office to execute.

FRANCES NELSON JOINS THE VICTOR.

Former Biograph Leading Woman to Support Ben Wilson.

At present Miss Frances Nelson is playing opposite Ben Wilson in "Ambition", a two-reel Victor feature. It is a picture in which she plays the part of an actress who struggles against a false ambition, and who finally realizes the futility of her misguided combat.

This charming leading woman has just joined the Victor company, coming from the Biograph, where she played leads. She is not so very tall and, yet not so very small. In fact, she is just about the right size. When she smiles the faintest suspicion of dimples flashes on her cheeks, and she is generally smiling.

"My full name is Frances M. Nelson", she told the interviewer in her dressing-room at the Victor studio, "and I suppose you will want to know what the middle 'M' stands for"? This time she blushed through her grease paint.

"Not particularly interested, but then you might tell me", came from the interviewer.

The blush deepened to a rosier hue.

"Well, if you must know" (pause ; "it's—a—it stands for Maude". And the clever little lady showed distinct signs of embarrassment.

Imagine it! Miss Nelson isn't a bit in love with her middle name, "Maude". And it's not such a bad name, either.

"I was born in St. Paul twenty-two years ago", she continued "While I

Frances M. Nelson.

was still a wee wisp of a girl we moved to Boston. I went to school in Boston until the death of my parents four years ago, up to which time I had never seriously considered going on the stage. Circumstances changed, however, with the result that I went on with Lew Fields' 'The Wife Hunters', playing the part of Florence Lang".

Although Miss Nelson refrained from any self-praise, it was evident that she made a success in her first role, for as soon as she closed with "The Wife Hunters" she was offered a good place in a prominent Philadelphia stock company. She played there for five weeks, going later to Indianapolis, where she also played in stock. After this came a season in "Ready Money", in · Miss Nelson played the lead in the Western company.

By this time Miss Nelson had made rapid strides toward success on the legitimate. When Tom Wise formed the company for "The Silver Wedding" she was chosen for the leading role. After this she went with the Biograph company, and in a short time was among the leaders of the motion picture profession.

Incidentally, Miss Nelson is an athletic little lady, being an expert swimmer. When she was but thirteen years old she swam eight miles in Boston harbor, a performance which caused much press comment and for which the girl was highly lauded.

While Miss Nelson has been cast principally in light comedy roles on the stage, her work in pictures has been more in the direction of emotional roles. In fact, she believes her forte lies in the heavy roles requiring thought and deep feeling. She will be seen, supporting Mr. Wilson in the lead female roles, in Victor plays done by him.

MARDI GRAS SUCCESS DUE TO UNIVERSAL.

The Hollywood Mardi Gras has come and gone. The banners have been taken down from the gaily decorated streets; the strains of music that floated on the soft California air have died away, but with the passing away of these things that meant success to the city's festival, there has sprung up among the citizens of Hollywood a motto which runs something after this fashion: "If you want a thing well done, let the Universal do it".

The name "Universal" achieved new significance. For with the aid of the menagerie and people of Universal City, the celebration stripped itself of local color and became a fiesta of nations. There were cowboys and cowgirls, Oriental dames, Scotchmen with the proverbial bag-pipes, sweet American girls with flower wreathes, battle-scarred Indians and French monks, dainty Japanese maids and army veterans. Every member of the Universal studio, general manager, director, actor, office man, stepped up to contribute something towards the successful termination of the *fete*.

Henry McRae, director of the "101 Bison" company, had, perhaps, the most remarkable display. On Peacock, one of the show horses of U. T. W., McRae led a long train of cowboys, cowgirls and Indians. Floats of pioneer Western forts, log cabins and woodland scenes added to the interesting procession. After the parade the company put on a Western rodeo of the sort that was once so common to the land west of the Rockies.

Other directors had unusual and interesting shows after the pageant.

Al. E. Christie and his Nestor company put on a humorous skit which creditably upheld his title as one of the most capable of comedy directors.

Alan Curtis and his Joker company put on a side show redolent with fake "freaks". The proceeds, which showed the success of the undertaking by netting some hundreds of dollars, went to the aid of the Children's Hospital. Bob Leonard and Ella Hall, those two Universal favorites, put on a mystery stunt, in which Leonard hypnotized Miss Hall and, through her sub-conscious mind electrified his audience with certain selight-of-hand tricks and black magic. Francis Ford and Grace Cunard made one of the hits of the evening in a one-act sketch with Oriental setting.

Seldom is there seen, except under the "big top", so stupendous an animal feature as was staged in the open arena by James Barnes, the Universal's animal trainer. Accompanying him and acting as his assistant was Mrs. Barnes.

And superintending it all, riding here, there and everywhere to see that all was going, as it should, giving commands, bringing order out of chaos, General Manager Isadore Bernstein, acting as grand marshal of events at the earnest solicitation of the Board of Trade and the Chamber of Commerce, rode his little white thoroughbred from the Universal's stables, happy in the thought that through his and the Universal's effort was being made one of the most successful and thoroughly enjoyable events ever staged in the vicinity of Los Angeles.

HAL WILSON'S CAREER.

Eclair Character Actor Began Versatile Roles Early.

One of the best known and most popular motion picture Eclair actors appearing before the public is Hal Wilson, the character man and assistant director of the Eclair Film Company at its Western Studios, Tucson, Arizona. Mr. Wilson numbers a period of thirty-five years as his theatrical experience, during which time he has played every character, from that of Tom, the newsboy in "The Chimes of London", to the leading character role in the famous rural play, "Way Down East". He has appeared in England and all through the continent, in Africa, Australia, and has toured both South and North America from coast to coast.

Mr. Wilson claims as his birthplace the small town of Lowell, a few miles outside of London, England. After many years of drudgery as a boy in the mills of that town, he ran away with an itinerant circus, whose uncertain route finally left him stranded in the southern part of Australia. He was fortunate enough to secure a small stock engagement, and, after gaining much valuable experience, joined a travelling organization of players which, with a repertoire of well known productions, toured in a vaudeville sketch entitled, "A Dark Night". In this production the veteran actor played seven different characters. His travels brought him to America just at the time the motion picture was becoming popular. After a short engagement with the Biograph company he was secured as leading character man with the Vitagraph company. He remained with this company for four years, and because of his many characterizations became known as the Vitagraph "trade-mark". He was induced

to leave the latter organization last summer and join the American-Eclair company at the studio at Fort Lee. When the Eclair sent a number of players to their Western studios, Mr. Wilson was picked as assistant director and leading character. man

MISS MERSEREAU FINDS LOST BROTHER.

Violet Mersereau, the charming Imp leading woman, came home the other night and skipped lightly down the corridor in her apartment where she lives with her widowed mother and sister, Claire. Nearing the dining-room, she stopped suddenly, for there she heard a strange noise. She knew that her mother and sister had gone out. The little actress was just about to turn and flee in terror, when a tall, handsome man stepped out and confronted her. She stood her ground.

"Well, what do you want here"? she demanded.

"Why, Violet, don't you know your own brother, Harry? I've cleaned up a little pile, and here I am, back", and he assumed a most melodramatic attitude.

That was all. Violet just let her big brother collect her in his strong arms in real movie style. And was she glad to see him again? Ask her. He had been out West for six years and had changed in that time. They may make a film of it.

"THE TREY O' HEARTS".

(*Continued from Page 7.*)

As the two gain the top of the cliff, Rose catches sight of Marrophat's car toiling upward. Thus warned, the party run for the hydraulic mining outfit. The miner swings the hydraulic nozzle directly on the machine; Alan turns on the cock. The stream hits the car like a cannon ball, carries it back several feet and over the edge of the cliff. Exit Marrophat and Jimmy for good.

Allen Curtis' Display of Poster "Art" at Hollywood Mardi Gras.

"THOSE WERE THE HAPPY DAYS"

After the secret marriage "The Girl" was made a prisoner in a boarding school. Eddie, the husband, disguised as a teacher, secured a position at the school to be near her. What happens is a riot.

Eddie Lyons
As "The Man".

NESTOR TWO-REEL COMEDY.

Victoria Forde
As "The Girl".

Eddie Dislikes Being a Teacher.

The Janitor Overhears a Plot.

A Painful Position.

Exposure.

LESSON IN "THE LINK THAT BINDS"

REX TWO-REEL DRAMA. *RELEASED NOV. 8.*

Fergus McClain ..... *William Worthington*
Donald McClain, His Son ..... *Herbert Rawlinson*
Angus Guthrie ..... *Frank Lloyd*
Jessie Guthrie, His Daughter ..... *Helen Leslie*

Scenario by Frank Lloyd and Phil Walsh. *Produced by Frank Lloyd.*

THE counterpart of the big situation in this drama can be found in real life. True, it is not the most pleasant situation in the world, but it's life—and in this case the ending is a happy one, thanks to the natural play of emotions on the "man's" part. Donald McClain, young college graduate, owed it to Jessie Guthrie, stenographer, to marry her. He wanted to escape it, but the girl's father decided to take the law into his own hands; he forced young McClain to marry his girl at the point of a gun. In this we get a tense climax, one that reflects life in the concrete. The miracle comes later. Young McClain, suddenly realizing his responsibility as father and husband, takes a new grip upon himself and becomes a man. From that day he knows what true happiness means.

"The Link That Binds" features Herbert Rawlinson, the popular Rex star, in a role of rather unusual qualities. To enact the part of a "cad", to gain the displeasure of the spectator and then turn around and win the forgiveness and his sympathy—all in one film—is a feat worthy of a master artist. Mr. Rawlinson, as Donald McClain, triumphs brilliantly. The work of William Worthington and Frank Lloyd is also worthy of the highest praise. Miss Helen Leslie has a sympathetic role as the "girl".

In the prologue of the drama, Fergus McClain is left a widower with a young son. His sorrow is bitter, but he directs all his love and attention to the little boy. In fact, he spoils him with affection.

Follows a lapse of twenty years. The boy, Donald, has grown to manhood; he is the apple of his father's eye.

Returning from college, Donald is taken into his father's office. Here he meets Jessie, his father's stenographer and the daughter of an artisan. The boy is attracted to her, and, in time, Jessie loves the handsome collegian "not wisely but too well".

As time goes on the boy wearies of his conquest; he turns from the girl to bury himself in club amusements. The girl is in a delicate condition; she confides in her father, and the latter appeals to the boy's father to have justice done his daughter. McClain, the elder, agrees with the girl's father that the couple should marry. Donald, returning from the club, is confronted with his guilt and appealed to. He refuses. His father is puzzled to know what to do. Then it is that the girl's father decides to take the law into his own hands. He waits for the boy as he comes from the house; he shoves a gun against the boy's side and commands him to go along. Once in the house with the girl, in her suffering, before him, Donald's feelings undergo a transformation. His anger is changed to sympathy, akin to love, and a desire for forgiveness. He gladly consents to the marriage, and the girl's father goes for the minister.

The Girl's Father Uses Force.

In the meantime, the elder McClain has decided to attempt an atonement of his boy's sin by marrying the girl himself. He comes to the house with this purpose in mind. He is surprised and glad to find his boy there, crushed and repentant. The wedding ceremony is performed with the boy folding the girl in his arms, his love revived.

A later scene shows the happy family gathered on the lawn at the McClain home; the nurse advancing, places the new arrival in the arms of a doting father. The baby is the "link that binds".

The two old fathers realize that a tragedy has been averted and clasp hands in firm, lasting friendship.

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Great activity is in evidence at the Eastern scenario offices of the Universal. Several competent men and women have been taken on and the books of many of the celebrated writers of present day fiction are being carefully gone over, it being Editor George Hall's plan to choose some of the best to be adapted to motion pictures.

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Stuart Paton, Imp director, is working on a new two-reel drama of his own composition, "The Romance of a $5 Bill". It includes a very remarkable twist, the climax coming when the doctor-burglar, arrested in the home of a dying man, leaves the officers who made have the arrest, goes upstairs and performs a successful operation on the sick man. This situation suggests many intense complications, and the author has seen to it that they have been developed to their fullest possible extreme.

In the cast are such well known stars as Miss Dorothy Phillips and Matt. Moore.

SOME MULTIPLE REELERS

SEE PICTORIAL ON PAGES 6 AND 14.

Memory Returns On Finding Lost Note

KING BAGGOT IN "THE TURN OF THE TIDE".

Two-Reel Imp Drama—Released Nov. 2.

James Brown, a Fisherman.Frank Smith
Nell, His Daughter.....Arline Pretty
Clem Masters, a Lawyer...Ned Reardon
Margaret Swithers, a Girl from the City, Bess Toner
Tom Walters, Nell's Sweetheart, King Baggot
George Lessey, Director.

Just one of those simple, intensely human dramas with a real, true-to-life hero, a genuine villain and a heroine who will remind you of the girl you knew back in the old days. The story was written and produced with no other purpose than just to please and entertain you. That it will succeed in doing this cannot be doubted. For one thing, King Baggot, the big and handsome "king of hearts", plays the role of the hero. And he does it with just that touch of manly strength which no other actor seems quite able to show. Arline Pretty, in the part of the heroine, is as pretty and refreshing as one could wish. Frank Smith plays the old father, a masterful character study.

It is a tale of the sea-coast and of fisher-people. You are the unobserved spectator. The atmosphere is of that kind which carries you away in the bonds of illusion. You see this fisher boy, in his manly, honest way, win the heart of the "girl". Their romance is your romance. And when the boy is temporarily separated from the girl, as the result of another's villainy, you sympathize and feel that it is you who is being made to suffer. That is the way this drama has of getting into your heart-strings. When the big scene arrives—when our hero returns, the successful man, in time to rescue his old sweetheart from a pounding sea, the thrill which accompanies the spectacular feat is wholly yours to enjoy. Don't miss "The Turn of the Tide".

When the story opens we find young Tom Walters paying court to Nell, the old fisherman's daughter. Though Tom is honest and of their own people, Nell's father objects to him as a son-in-law. He has hopes of cancelling a note to his old friend, Clem Masters, by marrying his daughter off to him. However, he keeps the fact of his debt to Masters a secret.

One day Tom learns of the financial embarrassment of his sweetheart's father. He offers the old man his own savings, but is refused and ordered away. Tom places the matter before the girl. She finally consents to allow him to take the note from its hiding place, under the seat of an old chair, and pay it off. By this unselfish act on Tom's part, she hopes to gain her father's consent.

After paying the note Tom returns to find no one home; he places the note, receipted, back in its place, planning to tell her about it later. As he leaves the house, however, the father observes him. Questions are asked. Tom refuses to explain his presence there. In a rage the old man draws a gun on the boy and fires. Tom is wounded in the head; it results in the loss of his memory. He cannot even remember the hiding place of the note.

About this time a man and his daughter arrive from the city. The girl takes a fancy to the boy and plays with his affections. Tom, having forgotten his first sweetheart, believes the butterfly loves him. She encourages this belief, and when she leaves, Tom follows her to the city.

Once in the city Tom learns the truth, that it was only a pastime for the girl, that he was only her plaything. All this time the little fishermaid remains true to his memory. Tom turns to business. He works with a might and becomes successful. Then comes the desire to return, to see again the old place by the sea.

On the day of his return there is a terrific storm at sea. The "girl" is out in it; her boat is overturned. The town people look on, afraid to venture out to the rescue. Tom comes on the scene just in the nick of time. He effects a rescue and carries the "girl" in his arms to her father's house. He places her in the old arm chair. The bottom drops out, disclosing the hiding place of the forgotten note, receipted. The discovery causes a return of memory. Tom recognizes the "girl". The old home is saved and the father, realizing what he has done, forgives.

PRAISE FROM HARRY.

The following telegram from the redoubtable Scotch comedian, Harry Lauder, and his manager, William Morris, was received at the Universal offices last week by Carl Laemmle:

"Los Angeles, Calif., Oct. 17.

"Carl Laemmle:

"Had the pleasure of visiting Universal studios and Universal City today. We extend to you our hearty congratulation upon having the most wonderful city, beside the most perfect system in the world.

"HARRY LAUDER
and
"WM. MORRIS".

HERE'S A GOLD MINE.
IT'S CALLED
"THE MASTER KEY"
BOOK IT

His Wife Held Prisoner in Boarding School

"THOSE WERE THE HAPPY DAYS".

Two-Reel Nestor Comedy—Released Nov. 6.

Eddie .....Eddie Lyons
The Girl .....Victoria Forde
The Janitor .....Lee Moran.

Written and directed by Al. E. Christie.

"Love's Young Dream" is the inspiration of this two-reel rapid-fire comedy. "Love's Young Dream" is a conventional situation you say? Perhaps. But funny? In this case, more than funny. There is a constant fire of irrisitible fun and humor running through every scene. Al. E. Christie, with his great comedy company, headed by Eddie Lyons, Lee Moran and Victoria Forde, could make a laugh out of a funeral. That is the reputation this band of Nestor artists has made. But "Those Were Happy Days" does not look to a funeral for its fun. With the time-flavored situation of a young artist, hopelessly in love, to work upon, Al. Christie, as author and director, has developed a series of complications and incidents which are remarkable for their laugh-provoking qualities.

Imagine a young fellow trying to palm himself off as a professor in a girls' boarding school in order to be near the object of his affections. Does he get away with it? He does and he doesn't. That all depends on the way you look at it. While he gets the girl in the end, certainly he stirs up a mess of trouble for himself. The humor of it all cannot be transferred to paper; you must see the picture and then you will the better understand why Nestor comedies, directed by Al. Christie, are always sure-fire comedies.

Eddie and the girl are in love. Not unusual, of course. The girl's father objects to Eddie as a son-in-law for reasons of his own. And that is not unusual, as plays go. Accordingly, an elopement is planned—quite the thing under such circumstances—and it is carried into effect. The marriage is really performed—but then father pops up at the wrong moment and spoils it all. He curtly separates the pair, abuses the boy and sends his girl off to a boarding school, a school where young men are tabooed.

At this turn in the affairs Eddie is somewhat flabergasted. He is at his wits' end, when an advertisement suggests an idea. The advertisement is for a middle-aged professor at the same boarding school where his young wife is a prisoner. Eddie disguises himself for the part, applies and secures the position.

For a time matters run smoothly. Then the janitor observes, one night, the girls smuggling eatables into their sleep-

PERSONAL AND PERTINENT

ing rooms. Accordingly, he tells the mistress of the school about it. The gallant Eddie overhears and, having the welfare of the girls at heart, he hastens up to warn them. Unfortunately, he is unable to make his escape from the girls' room before the arrival of the mistress and the janitor. He seeks refuge under the bed. He is discovered and dragged from his hiding place. Then there is a struggle. Eddie and his wife make good their escape; they seek refuge in the office.

The girl's father, meanwhile, has called to learn what progress his daughter is making. It is his lot to enter the office about the same time that Eddie and his wife do. There is recognition, surprise, anger. Exciting scenes follow, but youth and love will have their way. Explanations are finally made, and the girl's father understands and forgiveness is the next thing in order. The long deferred blessing is also given.

VIVID REALISM IN FIRST OF "THE MASTER KEY".

"The Master Key".

What untold store-houses of romantic treasure will it unlock for the followers and patrons of the Universal Program as it opens wide the door and presents to their view chapter after chapter of love and adventure? Written by John Fleming Wilson, himself a soldier of fortune and the hero of a score of battles, shipwrecks and kindred adventures, and produced under the direction of Robert Leonard, with himself in the lead role, and opposite him that favorite of the film fans, Ella Hall, it promises to be one of the most sensational serial hits ever put out under the Universal banner.

Resolved to spare no time, money nor pains to ensure its success, the Universal started a force of men to work under an expert to erect buildings, chutes, ore dumps and set up machinery and everything necessary to a modern mining camp three weeks before the picture was to be started. From a true-to-life standpoint, the setting is a masterpiece, perfect in every detail. On every side are evidences of a busy camp, teeming with life and activity. The camp figures prominently in the series, and it is just this atmosphere that is required to give it the necessary local color.

The first installment has been completed, and despite the fact that usually the first installment of all series is used merely to introduce the characters properly, the first installment of this serial bears with it enough real action and plot interest to make the spectator forget that it is really an introduction he is receiving rather than a story of "events" as they transpire.

One of the most remarkable things about this first installment is a piece of photography taken around a camp fire at night. The picture was really taken at night, and the light effects that were obtained are so wonderful as to beggar description. Following the camp-fire scene is a fire aboard a ship and the effects secured there are also so real as to leave the audience unable to believe that they are witnessing scenes staged and not real fire on an ocean-going schooner.

YONA PADOWSKA
In "The Beautiful Unknown".

Taken all in all, if the chapters that follow bear up to the precedent established in the first one (and there is no reason to doubt it) then this series promises to open the eyes of the theatre-going public to what can be accomplished by proper artists working with a good tsory, under the supervision of a competent director.

TWO COMEDIES IN FIVE DAYS FOR CHRISTIE.

Two split-reel comedies to his credit within five days is the record of Al. Christie, director of the Nestor comedy company. The first will be released soon under the title, "His Dog-Gone Luck", the second, "When the Brides Got Mixed". From the standpoint of good, clean wholesome fun, both of them are riots. So logical are the situations in both and so fast is the action from the first flash till they fade out, that it is impossible to choose between them. The situations are a trifle more plausible in the latter than the former, but in the first mentioned there is a better chance for the well known character work of Lee Moran and Bess Meredyth.

GIBLYN'S NESTOR CO. STRANDED AT SEA.

Charles Giblyn and his company of Nestor players are still endeavoring to get over the effects of a trip to sea in "Emma", the Ship of Mystery" as it is known to fishermen along the Pacific Coast.

In the production of "The Christmas Spirit", the latest of Mr. Giblyn's productions, it was necessary to show a burning ship in mid-ocean. The only ship available was the "Emma", a ship that had been built with a flat bottom and no keel for shell gathering along the Mexican coast. Towed by a small power craft, the boat was taken out a mile or more from shore and cast adrift. The sea was rather high and the ship was sailing light. Suddenly a land breeze sprang up and began drifting the ship out to sea. The tow-boat started in pursuit, but with her small auxiliary engine, she was unable to catch the sailing vessel, and before the sails could be lowered and the boat put about into the wind to await the arrival of the power boat, they had drifted seven miles into the open sea, swinging crazily from side to side and pitching about like a cork. None of the men in the company are sailorwise and some of them cannot even swim. They had not eaten from early morning until late in the afternoon and the sensation they experienced on their first trip as crew of a sailing craft, they say, was anything but pleasant.

"The Christmas Spirit" is a two-reel production. It brings about the return of a shipwrecked seaman, after having spent a number of years on a desert island. The story is staged with the faithful attention to detail that characterizes all of Mr. Giblyn's productions, and from a point of finished artistry and in its play upon the emotions, it is in a class by itself. Murdock MacQuarrie does his same clever character portrayal, while Agnes Vernon, by her work as the derelict's daughter, more than justifies the director's faith in her ability when he picked her from the general stock to fill the post of leading woman with his company.

J. Warren Kerrigan *in*

"HIS HAND, HIS HEART, HIS SWORD"

TWO REEL VICTOR DRAMA

FIRST STORY IN THE SERIES entitled

Introducing
ONE OF THE MOST HANDSOME AND DARING SOLDIERS OF FORTUNE IN ALL FICTION – A CHARACTER AT ONCE BELOVED OF WOMEN AND ADMIRED BY MEN

Series Written by
LOUIS JOSEPH VANCE
Produced by
JACQUES JACCARD

Stories of the Single Reelers

Proposed To Maid, She Proved To Be Princess

MARY FULLER IN "HIS BIG CHANCE".

Vitcor Drama—Released Nov. 2.

Walter Edwin, director.

The "girl" arrives on a steamer from Europe. She finds a "place" as maid with the Cliftons.

Matters run smoothly until the butler invites the maid for a stroll. The maid declines. Mr. Clifton is called away Mrs. Clifton takes advantage of his absence to carry on a flirtation with Trinker, a young fop. There is a bridge party. The maid, for the first time, sees Harsleigh. Thoughts, strange and disquieting, of him fill her mind. It is immediately after the bridge party that she finds her mistress in the arms of young Trinker.

Mrs. Clifton pledges the maid to secrecy, promising her the gratification of any wish she may have. The maid, remembering Harsleigh, asks to be taken to Newport as an heiress. Mrs. Clifton is forced to consent.

At Newport the maid is quite a lion among Mrs. Clifton's friends. Harsleigh falls in love with the girl and pushes his suit. While walking one day, the pair are followed by Louise Jones, who is in love with Harsleigh. She observes Harsleigh propose and the girl accept.

On their return to the drawing-room, Harsleigh announces the engagement. Louise tells him he is making a fool of himself, that he is marrying a maid. When the maid refuses to tell who she is, Harsleigh denounces her as an imposter. At this moment a foreign Chancellor, a tutor and part of her retinue enter and acclaim the maid none other than a Princess of the Royal Blood and the First Lady in Europe.

The princess leaves with her retinue and returns to the Royal Palace. Shortly after she receives a letter from Harsleigh, declaring his love for her and begging forgiveness. The princess destroys the letter, and thinks only of what might have been if Harsleigh had not failed when "his big chance" came.

One Husband-One Gun-Cure Fresh Flirt

"THEY DIDN'T KNOW".

Crystal Comedy—Released Nov. 3.

Hans and Mike are fascinated by the beautiful actress, Miss Vivian DeGay. They haunt the stage door. Deciding to have some fun at their expense, she accepts an invitation to dine with them. Then she receives a telegram from her husband, who is a rough Westerner and the owner of several gold mines, saying that he is on his way home. She leaves them before the meal is over. Her husband arrives. She tells him about Hans and Mike. He joins in the fun and has Vivian write them a letter, asking them to call after the matinee. Hans and Mike take Vivian to a restaurant to dine. She 'phones her husband, who hurries to the restaurant. While they are enjoying themselves he, unseen by Hans and Mike, takes his wife's place at the table and places two pistols under their noses. There are "some doings" when Hans and Mike see the Westerner. When the shooting begins Hans and Mike do a marathon that is a riot.

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Ventriloquism Saves Lawyer From Death

"THE GIRL FROM TEXAS".

Frontier Drama—Released Nov. 7.

The Girl from Texas....Edythe Sterling
Fred .....Frederick Church
The Crooks .....{ Jos. J. Franz / Charles Huber

Fred, a lawyer and real estate agent in a frontier town, receives a letter that Miss Edythe Sterling of Dallas, Texas, will shortly call on him. He is to give her all assistance possible as to purchasing a suitable ranch.

Edythe arrives. Several weeks pass. She decides on a ranch and Fred makes arrangements for its owner to be out at the place that afternoon. Edythe, who is somewhat of a ventriloquist, imitates the sound of a rattlesnake and gives Fred a had scare.

Two crooks, recently released from jail, have sworn to "get" Fred, who, they claim, railroaded them. They have taken up their abode at the deserted ranch that Edythe has chosen. A holdup occurs. The victim rides in for the sheriff.

Frey and Edythe arrive at the ranch. While waiting, he proposes to her, but is rejected. Fred decides to ride down to the nearest ranch house and again 'phone to the ranch owner, which he does.

The two crooks return to the shack. Edythe, terrified, takes refuge in the closet. Fred returns and the two crooks find that they have in their power the man they have sworn to "get". About to shoot him, Edythe, in the closet, has a sudden inspiration; she imitates the sizz of a rattlesnake. When the two crooks jump, she emerges and gains the upper hand. The sheriff and his posse appear. The ranch owner also appears. The sale is concluded. Fred, looking over the deed, discovers that it has been made out in his name. He soon knows the reason why.

Necklace Stolen Four Times in One Day

"THE HOODOO".

Joker Comedy—Released Nov. 4.

The Rounder .....Phil Dunham
The Nurse .....Betty Schade
The Ardent Lover.....Eddie Boland
The Bum .....Ernest Shields

To square himself with his wife for imbibing too freely, Phil buys a necklace. However, he falls asleep on a park bench before he reaches home. Betty, a nurse maid, sees the necklace on the bench beside him and steals it. Then she gets tired and falls asleep.

Eddie's sweetheart tells him he must give her some valuable gift before she can marry him. He finds Betty asleep and steals the necklace from her. But before he can get to his sweetheart with it, Ernie steals it from him and while Eddie is looking for the necklace, Ernie meets his girl and wins her love by the valuable present. Eddie butts in on them and tears the necklace from her. Ernie gets it and meets Betty. He tries to give it to her; when her lover appears she recognizes the necklace. Ernie is beaten up. He determines to sell it, and, finding a man on a bench, offers it to him for $2. The man recognizes it as his own. A fight ensues; the crowd appears in the mix-up. Ernie makes his getaway. He is patting himself on the back over his cleverness, when he runs into the arms of the law.

Bandit Cornered in Sweetheart's Closet

"NAN O' THE HILLS".

Powers Drama—Released Nov. 6.

Nan Walsh.....Edna Maison
Bob Davis.....Joe King
Jim Haswell.....Bert Hadley

Nan Walsh, keeper of a restaurant in a small mining town, is eugaged to marry Bob Davis, a young prospector. True to her expectations, Bob makes good and uncovers a vein of rich pay ore. He hastens to tell Nan. She accompanies him back to the scene of his operatious. Arriving there, they find that the claim has heen jumped in their abseuce and that the law, in the person of a constable, is protecting the rights of the claim-jumper.

Despondent over this incideut, Bob hits upon a plan to reap at least part of the fruit of his labors. Not wishing to hurt any one in the operatiou, he extracts the bullets from the cartridges in his revolver and sallies forth to hold up the wagon upon which the claim-jumper is sending a load of ore for shipment to the railroad.

Uufortunately for Boh, Jim Haswell, sheriff of the county, is riding in the vicinity. Drawing his revolver, he wings the would-be hold-up. He then gathers a posse and sets out to capture Bob.

Boh, foiled in his attempt, seeks refuge in Nan's restaurant. When all ruses fail to convince the sheriff that Boh is not there, she recalls to him an affair in which she was instrumental in saving his life. Confronted with this page from the past, the sheriff rides away with his posse. Thus, Nan saves her lover from capture and, together, they watch the former pursuers fade away into the distance.

Dog, With Human Mind, Is Hero of Drama

"TALE OF A LONESOME DOG".

Victor Comedy-Drama—Released Nov. 6.

A Lady Dog.....Lady Gatchell
Her Master.....Charles Hutchinson
Her Mistress.....Irene Wallace
Her Playfellow.....Katherine Lee
The Nurse.....Alice May
The Chauffeur.....W. J. Bauman
The Detective.....Charles Horan
The Thief.....Walter Miller

Lady, the family pet, is left alone while the family are riding. Lady discovers that her master has carelessly left the door of the house unlocked. Realizing her responsihility, she determines to guard the house well. And it was well, for the thieving chauffeur, just before leaving, tipped his pal, a crook, off regarding the unlocked door. He failed to think of Lady, however.

When the crook appeared and commenced to ransack the house, Lady took down the telephone receiver, and by harking, aroused the neighborhood. Then she went after the intruder; she pounced upon him and a struggle followed. Neighhors came running toward the bouse. A policeman was warned. The thief, in the meantime, had ahout succeeded in hreaking away from Lady. As he was climhing out the back window the policeman captured him.

The family return at this point. Both master and mistress realized what Lady had done. Knowing that Lady had been lonesome, they rewarded her hy purchasing a fine hig collie as a mate. And Lady lived happy ever after.

Doctor Goes Mad While Performing Operation

"AT THE CRUCIAL MOMENT".

Eclair Comedy-Drama—Released Nov. 8.

Dr. Brouson.....Robert W. Frazer
Dr. Dayton.....Will E. Sheerer
Edna.....Edna Payne
The Father.....Nobert A. Myles

Dr. Bronson has a theory for a new operation. Chief among the scoffers is old Dr. Payton, the father of the young surgeon's fiancee. Bronson has worked so hard that his mind has begun to weaken under the strain. The first evidence of this is detected hy his sweetheart, who warns her father. At this crisis a man offers himself to young Bronson as a volunteer suhject for the experiment, Bronson having promised him a large sum in payment for the service. The applicant, whose child is dying for want of things which money could buy, readily suhmits to the doctor's terms.

After hearing his daughter's suspicions, old Dr. Dayton hastens to the office, where he finds that a man has heen prepared for the operation. He warns the attendants to he on the alert for any signs of insanity on the doctor's part. In the meantime, the young wife of the man who has offered to sell his own life that his child might live, discovers her husband's plan and hastens after him. The patient is stretched upon the operating table and an anaesthetic is administered. The old doctor, the nurse and the attendants, ready at a moment's notice to spring upon the young surgeon, see him approach the operating table, take from his pocket a test tube containing a deadly culture and dash the contents upon his sterilized scalpels. Theq all spring toward him, hut the maniac whips a gun from his pocket and holds them at hay. Gun in hand, he lays the patient hare for the incision. Just as he raises the murderous scalpel the victim's wife enters the room with a policeman. When the spectators' emotions are straining towards the hreaking point, it is discovered that the gruesome deed is only a moving picture thrill.

Spent Fortune to Win Widow Then Lost Her

"TWO PALS AND A GAL".

Joker Comedy—Released Nov. 7.

Widow Clemon.....Gale Henry
One-Eyed Al.....Wm. Franey
Coyoe Kid.....Sam Kauffman
Shytser "Mearse".....Jack Leonard

One-Eyed Al and "Coyote Kid" breeze into Gulchville with six months pay, all in one lump. Kid and Al are life-long pals, ready at any time "ter wade through melted lead if 'twould save the other's skin".

But this hrotherly affectiou is rudely shattered when they strike Gulchville. The cause of this shattering, as usual, is a woman—one Widow Clemon, who conducts a hash-house. Both fall in love with this lady.

Widow Clemon has long deplored the lack of husiness. She welcomes their trade. Accepting their love, or returning it, is another matter. When they venture to propose marriage to her, she promptly throws them out. They however, do not lose hope.

In the town is a cunning shyster lawyer, nicknamed "Hearse". Al. and Kid seek this lawyer's advice as to how best to make the widow love them. "Hearse" sees the size of their payrolls and schemes with the widow to secure it. He advises Kid and Al. to make the hash-house owner jealous. They readily fall for this advice, hringing a flock of dance-hall girls to the hash-house for a grand blow-out. They then spend their money like water, endeavoring to make the widow jealous.

She carries along her part of the scheme, and seemingly is enraged because of Kid and Al's attentions to the girls. She keeps this up with great success, until all their six months' hard-earned pay is transferred to her cash drawer. Then Kid and Al., each nursing the surety that the widow is properly wrenched with heart pangs, and ready to fall on their necks to plead her love, receive a rude awakening when "Hearse" shows up juhilant..

Fire-bug Turns Out To Be "Old Sol"

"THE STAR GAZER".

Nestor Drama—Released Nov. 3.

The Star Gazer...Murdock MacQuarrie
His Daughter.....Agnes Vernon
Her Lover, a Reporter....M. K. Wilson

The star gazer is an aged astronomer, who earns a meager living for himself and his daughter with his telescope, at five cents per look. His daughter falls in love with a newspaper reporter. They become engaged. The matter of a trousseau on a slender purse troubles them. The father endeavors to raise money by securing a second mortgage on their home. He fails.

During his ahsence his daughter cleans house. While polishing with kerosene

(*Continued on Page* 24.)

"HIS BIG CHANCE"

When he thought her a simple maid, he buried his love. When she appeared as a Princess of the Royal Blood he endeavored to win her. But he had missed "his big chance". This the girl could not forgive.

Charles Ogle
As the Chancellor.

VICTOR DRAMA.

Mary Fuller
As the Princess.

Mary Becomes a Maid.

She Felt the Thrill of His Words.

Pointed Out as a "Maid".

A Princess of the Royal Blood.

Drunkard's Reformation in "The Return"

Two-Reel Eclair Western Drama, Released Nov. 4, is a stirring tale of reformation under unusual circumstances.

CAST.

Tom Henderson.....Robert Frazer
His Rival.....Norbert A. Myles
Edna Williams.....Edna Payne
Tom's Mother.....Lucie K. Villa

THERE are those who say that regeneration for a man, sodden in drink, must come suddenly—that the impulse, to be lasting, to live a better life, must come in some violent way. It is claimed that a person whose will-power has been weakened through drink, cannot find within himself the power to quit and gradually reform. This question, suggested as a fact, appears in the present play, "The Return". What do you think of the matter? Was the sudden misfortune which befell Tom Henderson necessary for his reformation? Or do you think that if Edna had married him, when she planned, she would have been able to cure him of drink? Tom's father, before him, had been a drunkard—he died in the gutter. Tom had managed to refrain from drink until he had reached man's estate. Then came, with the first debauch, a collapse. Tom's mother was honest enough to confess the whole thing to Edna; and Edna was, happily, one of those girls who could not see herself marrying a man to reform him.

"The Return" is a two reel Eclair drama with its locale in the West. Besides telling an absorbing, exciting story, it carries a mighty sermon in its "punch". How Tom Henderson finally got a strangle hold upon his accursed habit, how he finally became a man—a real man—and won the girl of his heart; the terrible heart suffering which this girl had to endure before her sweetheart came back to her, clean and strong, fill the play with an appeal that is not to be resisted. Tom Henderson learned his lesson. Incidentally, he went out to "get" the man who was partly responsible for his downfall. But Edna "beat him to it". That is one of the surprising twists of the story.

The Saloon Brawl Which Starts the Trouble.

At the opening of the play Tom is shown as a young ranchman, devoted to his widowed mother and deeply in love with Edna Williams, the daughter of a neighboring ranchman.

Tom's father had gone to a drunkard's grave. Time comes when young Tom, after a battle, succumbs to the inheritance. He frequents the village saloon and rapidly goes down hill.

Jack Warren is also a suitor for Edna's hand, and he takes the opportunity to show the girl that Tom is rapidly becoming a drunkard. After a scene one night in the saloon, the young ranchman comes home to find that the girl has broken her engagement and is to become the wife of Jack. This, with the realization of the anguish he has caused his mother, brings Tom up sharp. Not daring to face his former sweetheart, he decides to start life anew in another section of the country.

Time passes and Edna becomes the wife of Jack. It is not long, however, before he shows his true character; he falls in with the evil set of the town and soon becomes engaged in a saloon brawl. He kills a man. Deserting his wife and baby, he flees the village and escapes into Mexico.

Meanwhile, Tom is steadfastly following the straight and narrow path. He has become one of the Texas Rangers, and is respected for his fearlessness and straight living. Time comes when he receives instructions to round up a bunch of smugglers carrying guns into Mexico. He has little trouble discovering their den and a chase follows. It leads him to his home town. He cannot resist the temptation to visit his old sweetheart. For the first time he learns her sad sory. While the two are talking Edna's little girl brings in news of the smugglers. Tom takes advantage of the clue.

The smugglers are cornered. A terrible fight ensues, during which Tom is shot by one of the gang. Watching the fight from her doorway, Edna sees her former sweetheart sink down. With a steady aim, she shoots the smuggler as he is about to kill Tom outright. She then rides out to where Tom is bending over the dead man. Lifting the hat from his face, they find that Edna has killed her own husband.

Later the romance between the young people is resumed, and we are led to believe that in the happiness which the now reformed Tom can offer her, the bitter memories of her marriage will be obliterated.

⚜ ⚜ ⚜ ⚜

An informal dinner party was held this week at the home of William Clifford, leading man with the "101 Bison" company, in honor of his wife's birthday. Only members of several of the various Universal companies were present. After dinner, cards and music were in order, light refreshments being served before the party broke up.

⚜ ⚜ ⚜ ⚜

Under the direction of Lloyd Ingraham, Edna Maison, Bert Hadley, Joe King and others of the Powers company have left the Hollywood studios for Arrowhead Hot Springs at the foot of the pine-clad San Bernardino range, there to stage "The Mills of the Gods", a two-reel drama of the Canadian woods.

The story itself is unique in plot, dealing with the deep love of a woodsman and the failure of the society butterfly to understand or appreciate such real affection.

The price she pays for her heartless trifling and the dramatic way in which the climax is brought about are features that have never been attempted before by artists of the silent drama.

FILM STORIETTES

"THE STAR GAZER".

(*Continued from Page* 21.)

oil, a fire breaks out in the room. Its furnishings are burned. A fireman, after putting out the blaze, discovers a charred rag, saturated with kerosene. He becomes suspicious. So the next day when the old man comes to collect his fire insurance, he is accused of arson and arrested. The reporter visits the house and finds a fireman on watch. A fresh fire breaks out and the reporter, on looking for the cause, discovers a ray of sun, reflected through the telescope, focused at a small spot on the dry floor. It smoulders and ignites, thus proving that the original fire was caused in the same manner.

The old man is released. He secures his fire insurance and the daughter thus gets her trousseau.

Took More Than Wall To Separate Lovers

"THE WALL BETWEEN".

Sterling Juvenile Comedy—Released Nov. 2.

Girl .....Carmen DeRue
Boy .....Chandler House
Father .....Carl Farmes
The Aunt .....Miss O'Connor

The estates of Miss Jones and Mr. Smith are divided by an English brick wall. Mr. Smith's nephew arrives from a boarding school. After Mr. Smith has had some words with Miss Jones concerning some chickens which he chased over the wall into her back yard, the nephew carries on a desperate flirtation with Mrs. Smith's niece. They start to climb over the wall, but are caught by their respective guardians and are warned never to attempt it again.

However, they find a way to get together. When in the midst of their little flirtation they are caught by the guardians, who soften at this picture of childish bliss and decide to be friends.

Universal Boy Saves Girl from Slavery

THE UNIVERSAL BOY IN "THE MYSTERY OF THE NEW YORK DOCKS".

Imp Juvenile Drama—Released Nov. 5.

Featuring Little Matty Rouhert.

Matty goes to the docks to view the ships tied up as a result of the war. Being just a boy, he gets into mischief and is roughly handled by the brutal mate of a foreign steamer. Matty vows to be revenged: picking up a ripe tomato he steals toward the mate, who is now talking to the captain of another ship, an over-dressed swell, and a mysterious Hindu. Matty becomes interested in the whispered conversation and forgets to throw the tomato. He hears them make plans to met at the same place that night at twelve.

Matty is on hand when the meeting takes place. He observes the Hindu leave the steamer with a long bundle. He follows him to a deserted house, climbs the fire escape and descends the chimney. Matty finds himself in a darkened room; he feels around and touches a bundle on the floor. This bundle turns out to be a beautiful girl. Matty is frightened. He escapes from the place to seek aid.

Meantime, the Hindu returns to the room with his companions. He sees the tracks left by the boy and the black finger prints; he starts in terror at the thought that some one is following him. Accusing his companions of betraying him, he takes the girl and leaves. Matty sees him leave the house. Matty hurries to the Navy Yard and secures the aid of an officer and two sailors. They pursue the Hindu, who has taken to a boat. In the chase, the Hindu's boat is upset. The girl, now recovered from her hypnotic trance, screams. The officer dives after her. There is a fight in the water between the officer and the Hindu. In the end, the gang is rounded up and the girl is rescued.

MONKEY MADE THEM HOMESICK.

About the Universal Hollywood Studios there may be seen, moping around with a far-away look in their eyes, a dozen men who hail from New York. Among them is General Manager Isadore Bernstein. To physicians the malady is known as "an epidemic of nostalgia". To the layman, they are merely homesick. And all of this because of a five-pound monkey and a 105-pound Italian.

As the office force was leaving the studio recently a swarthy little man hove around the corner, and, halting, started to grind out of a rusty looking box "Sweet Rosie O'Grady" and "On the Sidewalks of New York", and a score of other one-time popular airs whistled by every newsboy in the metropolis. At first the music and the antics of the little monkey were greeted with a laugh, but as the familiar chords poured forth, the smiles left the faces of the exiles and, with visions of side streets in their home town before them, willing hands reached deep into their pockets and a shower of silver fell on and around the little Simian as he twisted and cavorted for their edification.

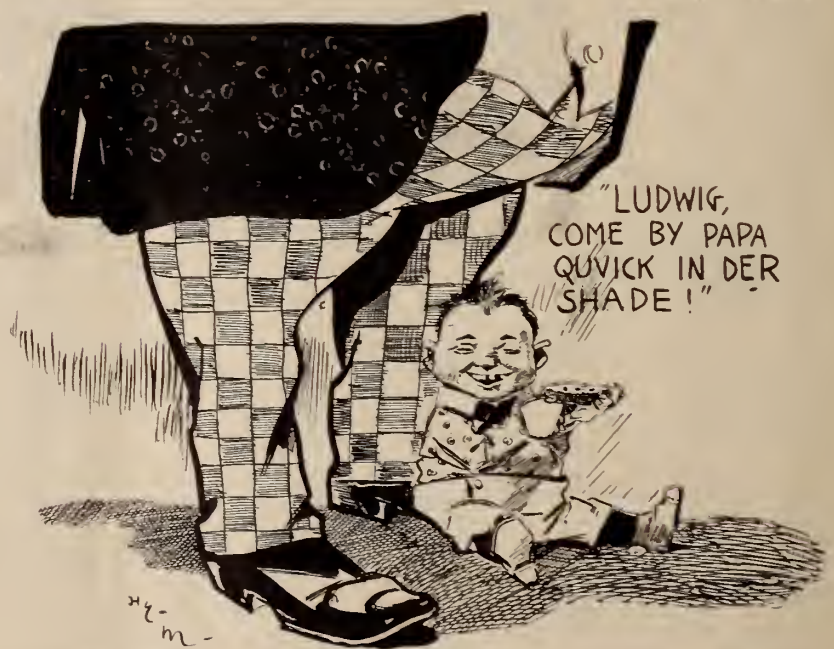
AN ACROSTIC ON "THE TREY O' HEARTS".

T for the Thrills in it all the way through.
R for the Rivals of which it has few.
E for the Energy endlessly spent.
Y stands for You for whom it was meant.

O' O' O'

H for the Houses it packs when it's run.
E for Excitement afforded each one,
A for Abundance of action throughout.
R's Revelation, that's it, there's no doubt.
T stands for Trial, just give it one—do!
S for Success which will then come to you.

Stanley F. Weiner.



Interesting Cartoon from the Animated Weekly Work of the Famous Cartoonist, Hy. Mayer, Editor of Puck.

THIS WEEK'S PROGRAM

MONDAY NOV. 2:

IMP—The Turn of the Tide (2-Reel Story of Sea—King Baggot and Arline Pretty)***
VICTOR—Mary Fuller in "His Big Chance" (Dr.—Chas. Ogle)**
STERLING—The Wall Between (Juvenile Comedy)*

TUESDAY, NOV. 3:

GOLD SEAL—The Trey o' Hearts, No. 14 (title not decided Two-Reels—Cleo Madison and George Larkin)****
CRYSTAL—They Didn't Know (Com.—Vivian Prescott)*
NESTOR—The Star Gazer (Dr.—Murdock MacQuarrie)**

WEDNESDAY, NOV. 4:

JOKER—The Hoodoo (Comedy)*
ECLAIR—The Return (Two-Reel Western Drama)***
ANIMATED WEEKLY—No. 139 (News)

THURSDAY, NOV. 5:

IMP—The Universal Boy in "The Mystery of the New York Docks"—Juvenile Picture (Matty Roubert)**
REX—Let Us Have Peace (2-Reel Comedy-Drama—Ben Wilson and Frances M. Nelson)***
STERLING—Dot's Chaperone (Comedy)*

FRIDAY, NOV. 6:

NESTOR—Those Were the Happy Days (2-Reel Comedy—Forde Moran, Lyons)***
POWERS—Nan of the Hills (Western Dr.-Edna Maison)**
VICTOR—Tale of a Lonesome Dog (Comedy-Drama)*

SATURDAY, NOV. 7:

JOKER—Two Pals and a Gal (Comedy)*
FRONTIER—The Girl from Texas (Western Drama)*
"101 BISON"—The Junglemaster (2-Reel Animal Picture—Marie Walcamp and Wm. Clifford)****

SUNDAY, NOV. 8:

REX—The Link That Binds (2-Reel Drama—Herbert Rawlinson)***
ECLAIR—At the Crucial Moment (1 Reel Human-Interest Drama—Mildred Bright and Robt. Frazer)*
L-Ko—The Fatal Marriage (Comedy—Pathe Lehrman, Gertrude Selby and Billie Ritchie)**

NEXT WEEK

MONDAY, NOV. 9:

VICTOR—Terence O'Rourke, Gentleman Adventurer, "His Heart, His Hand, His Sword" (2-R.-J. W. Kerrigan)****
IMP—The Stronger Love (Dr.—Mary Pickford Reissue)**
STERLING—An Ill Wind (Comedy—Max Asher)*

TUESDAY, NOV. 10:

GOLD SEAL—The Trey o' Hearts, No. 15, "The Last Trump" (3-Reels—Last of the Series—Cleo Madison and George Larkin)****
CRYSTAL—The Life Savers (Comedy)*
NESTOR—The Two Thieves (Dr.—M. MacQuarrie)**

WEDNESDAY, NOV. 11:

JOKER—The Frankfurter Salesman's Dream (Comedy)**
ECLAIR—The Yellow Streak—2-Reel Drama of the Prize Ring)***
ANIMATED WEEKLY—No. 140 (News)

THURSDAY, NOV. 12:

IMP—Peg of the Wilds (2-Reel Drama of the Hills—Violet Mersereau and Wm. Shay)***
REX—The Shoemaker's Eleventh (Com.-Dr.-Ben Wilson)**
STERLING—The Dog Raffles (Comedy)*

FRIDAY, NOV. 13:

NESTOR—When the Girls Were Shanghaied (Com.—Miss Forde, Lee Moran and Eddie Lyons)**
POWERS—Sissy Dobbins, Oil Magnate (Comedy-Dr.)*
VICTOR—Mary Fuller in "A Girl of the People" (Two-Reel Drama of Life—Chas. Ogle)***

SATURDAY, NOV. 14:

JOKER—De Feet of Father (Com.) and (Educational)**
FRONTIER—The School Teacher at Angel Camp (Western Drama)*
"101 BISON"—The Silent Peril (2-Reel Mystery Dr.—Marie Walcamp and Wm. Clifford)***

SUNDAY, NOV. 15:

REX—The Chorus Girls' Thanksgiving (2-R. Modern Drama—Anna Little-Herbert Rawlinson)***
L-Ko—Lizzy's Escape (Comedy)**
ECLAIR—Her Own Home (Domestic Drama)*

THE WEEK AFTER

MONDAY, NOV. 16:

IMP—The Treasure Train (2-R. Railroad Dr.-King Baggot)
VICTOR—Mary Fuller in "The Phantom Cracksman" (Detective Drama—Chas. Ogle)
STERLING—A Bear Escape (Juvenile Comedy)

TUESDAY, NOV. 17:

GOLD SEAL—The Opened Shutters (4-Reel Classic in Optimism—Herbert Rawlinson and Anna Little)
CRYSTAL—Oh! You Mummy (Pearl White)—and—Naughty Nellie (Split Comedy)
NESTOR—No release this week

WEDNESDAY, NOV. 18:

JOKER—His Night Out (Comedy)
ECLAIR—The Ghost of the Mine (2-R. Western Drama)
ANIMATED WEEKLY—No. 141 (News)

THURSDAY, NOV. 19:

IMP—The Universal Boy in "A Marine Adventure" (Semi-Juvenile Drama—Matty Roubert)
REX—His Uncle's Will (Two-Reel Drama—Ella Hall and Bob Leonard)
STERLING—Title not decided

FRIDAY, NOV. 20:

NESTOR—Com. When Lizzie Got Her Polish (Com.)
POWERS—A Scenario Editor's Dream (Burlesque War Comedy)
VICTOR—For the People (2-Reel Political Drama—(Gov. Cox of Columbus, O., Matt. Moore-Dorothy Phillips)

SATURDAY, NOV. 21:

JOKER—The Battle of the Nations (Comedy)
FRONTIER—Man to Man (Drama)
"101 BISON"—The Ninety Black Boxes (Two-Reel Mediaeval Drama—Murdock MacQuarrie)

SUNDAY, NOV. 22:

REX—The Bachelor's Baby (Com.-Dr.-Herbert Rawlinson)
ECLAIR—A Friend in Need (Human-Interest Drama)
L-Ko—The Groom's Doom (Comedy)

*Means that there are one sheets only.
**Means that there are one sheets and three sheets only.
***Means that there are one sheets, three and six sheets.
****Means two kinds one sheets, also three and six sheets.

"NAN OF THE HILLS"

The life of Nan's sweetheart was in the hands of the sheriff. Nan reminded the sheriff of the past—he remembered. One good turn deserved another.

Joe King
As Bob Davis.

Edna Maison
As Nan Walsh.

POWERS DRAMA.

Bob Tells Nan of His Rich "Strike".

The Claim-Jumpers Are Threatened.

The Posse Is Coming.

Hands Up!

NO OFF DAYS HERE.

Universal Weekly,

Dear Sirs:—No "Brickbats", hut un numbered "Bouquets", come from your patrons of the Universal service here. Each day brings added laurels to the Orpheum Theatre, the home of the Universal Program in our city.

Quite frequentiy, standing room can hardly be gotten No "off" days ever occur at the Orpheum. Every day is a feature day, and the crowds are always large and appreciative. The general moving picture public has become more intelligeat and scientific in its moving picture attendance since Mr. Hix gave us the Universal Program.

Such pictures as "His Father's Son", "Richelieu", "The Higher Law", "The Tenth Commandment", and that most marvelous of all pictures, "Shadows", all draw a crowd of appreciative, intelligent, movie fans.

Today the Orpheum, the home of the Universal Program, is the huh of moving picture life in our city, and to Mr. Hix, the manager, is due worlds of praise and encouragement from the moving picture public for giving us the biggest, hest and hroadest moving picture programs on the screen today.

To Mr. Hix and the Universal producers we hand our biggest bouquets and wish for them both all the success in the world.

UNIVERSAL FRIEND,
Montgomery, Ala.

ANOTHER WILLIAM TELL.

Consolidated Film & Suppyl Co.,
226 Union Ave., Memphis, Tenn.

Gentlemen:—Take it from me you have the best service in the world, the "Big U", if properly used, and our hoss is a cutter. It is amusing to sit back and watch him scoop them in. What are the other folks going to do if Mr. L—, our hoss, don't let up? Hurrah! Keep it up. He is another William Tell, and he shot the rope and let Mary Fuller fall into the Universal City. Believe me, he pulled off a big one. When does he sleep? Keep it up.

"Lucille Love" is still packing my house. The people in my town don't sleep from Friday to Friday waiting for her return. Keep the good one coming.

Many thanks,
C. J. ENOCHS.

TOO BUSY TO SEE "THE TREY O' HEARTS".

Mr. Fred S. Meyer,
Laemmle Film Service,
Minneapolis, Minn.

Dear Mr. Meyer:—Your letter of the 13th, in reference to what I thought of "The Trey o' Hearts", I heg leave to say that I am not prepared to say just what I tbink of it, as I did not see hut very little of it. I was too busy in trying to take care of the crowds. We could not handle half of them the first night, and the second night was almost a repeater. If they came back on the second installment it will he a cinch that they will see it through. I am mailing, you under separate cover, copies of my newspaper advertising, also note that I am running the story every Saturday, and I feel confident that it will bring me good results.

With hest wishes, I remain,
J. M. WILSON,
Orpheum Theatre ,Minot, N. D.

SATISFIED WITH "LUCILLE LOVE".

Dear Sir:—I want to say to you that we have heen running Universal ever since it came out, and we are very much satisfied with same. We have finished "Lucille Love" and all our people are well pleased. We will start "The Trey o' Hearts". People here are wild over Grace Cunard and Francis Ford—give us lots of good two and three reels of them from now on.

Wishing you lots of success,
SAVOY THEATRE.
Elwood City, Pa.

BIG FINANCIAL SUCCESS.

Universal Film Exchange,
New York City.

Gentlemen:—Enclosed find check in payment of "Lucille Love", No. 15. I am very sorry this subject is finished, as it was a big money-getter for me, and I want to thank you for your many favors which helped to make this a financial success, and also leave pleasant memories of serviees rendered.

(Signed) JAS. H. SWEENEY,
New Theatre, Port Jervis, N. Y.

KILLED COMPETITORS.

Mr. Carl Laemmle,
New York.

Dear Sir:—I have just finished the article in the *World*, in regards to the mammoth Universal City, and feel very proud to know that we have such a magnificent city for the movies, and I want to congratulate you and your suhordinate for so planning for the exhibitors, as I am sure that will mean hetter service in the future than we have had in the past. Now do not misunderstand me at this point, as I have heen getting excellent service, hut only know that it will he still better. I have been using your service for two years, and in that length of time your service has closed the doors of my competitor who was running the General service. I think this is enough to say at the present. In regards to service, only one word: I will gladly say that I do not have to run any extra features, only the regular service; that is enough for any exhihitor to get the husiness. I am having packed houses with the "Lucille Love". Wish I could have it once a week for good and always. But nevertheless "The Trey o' Heartrs" will soon be here, and that is enough said. Wishing you all there is in the husiness and then some. You can always count on me for being one of the Universal exhibitors.

Yours truly,
(Signed) L. S. ROCHELLE.

LIKED "THE SPY".

My Dear Mr. Sanders:—Will you allow me to express to you the thanks of the ladies of Great Neck for the use of your film, "The Spy". Every one was delighted with its heauty, its wonderful attention to the perfection of detail, as well as its interesting presentation of the story.

We realized five hundred and five dollars above expenses. Unfortunately, we were not able to supply the demand for tickets on account of the small capacity of the house. Only a few tickets sold at a dollar, the rest at fifty and twenty-five cents, so you can judge how many people enjoyed the film.

Very sincerely yours,
EMILY ROBBINS CHILD.
October 5, 1914.

Lobby Display Contest

CONTEST TO CLOSE.

The Lobby Display Contest, which has been carried on in the *Universal Weekly* for the last three months, comes to a close on Saturday night, October 31. All entries which reach the office of the *Weekly* on or before that date will be eligible for the first prize of ten dollars which is to be given to the sender of the photograph which, in the opinion of the judges, shows the most artistic and effective lobby display.

The judges, as was announced before, are Mr. P. D. Cochrane, of the Universal Poster Department; Ben Welles, chief artist of the Morgan Lithograph Company in New York City, and W. Epes Sargent, of the *Moving Picture World*. These gentlemen are all able, unbiased and thoroughly competent to judge the merits of the hundred or so lobby displays which have been sent in. So many of them have been received that it will be necessary to run a special number for them in which the winner will be announced. Even then it will be necessary to run a number of those which were not considered by the judges in a later edition.

The result of the contest is very gratifying to the editorial staff of the *Weekly*, and shows a wonderful increase in the art and methods of advertising the front of the house. In the letters which have been received with the photographs, most of the exhibitors stated that the display was not arranged for the purpose of the contest primarily, but was a fair sample of the methods use in the display every day.

Crown Theatre, Jackson, Mich. J. B. Hunter, Manager.

USES BRASS DISPLAY EASELS EXCLUSIVELY.

Universal Weekly.

With both unlimited pride and pleasure we beg to submit herewith photo of our Star Theatre lobby as an entry in the contest you are now conducting, displaying, as it does, our initial exhibition of "The Trey o' Hearts" serial, noting, as you undoubtedly will, that we use brass display easels exclusively, that we particularly avoid congesting our lobby display by endeavoring to overload same with all the paper we have.

At this time, we deem it appropriate to mention the further fact that we have procured the best located windows and effective positions on our most popular thoroughfares and through contract form for value received, duly signed, absolutely control the exclusive privilege for the display of our big paper one-sheet photograph window display cards, etc., from which you can readily appreciate our results.

Our delay in entering this contest being occasioned by the fact that we have just completed extensive alterations, improvements and the enlargement of our house; growing in one season's establishment (against very strong competition) from a "make-shift" house to 280 capacity to a "real theatre" of 600 capacity.

We had the inestimable pleasure and satisfaction of "opening" our theatre on Sept. 28 last with your "Samson", and cannot too highly commend you upon this production in its every detail, as well as from a general standpoint of acting, photograph, educational and refinement; and are, further, most gratified and pleased to congratulate you on your regu-

Theatorium, Ardmor, Okla. P. Helbach & Son, Prop.

Star Theatre, New Bern, North Carolina. F. M. Hahn, General Manager.

lar Universal program service and ourselves as well in being the fortunate holderrs of the exclusive privilege of exhibiting same in this city.

We formerly showed the General program, but are frank in saying that, one of the most profitable moves we have yet made was when we dispensed with the General and signed with the "Big U"; no service could be more satisfactory, not only to ourselves, but our patrons as well.

Yourrs very sincerely,
F. M. HAHN,
New Bern, N. C..

IT RAISED THE PRICE.

Universal Film Exchange,
Bangor, Maine.

My Dear Stern:—We want to congratulate you on the beautiful serial picture, "Lucille Love". We broke all house records with her. We have always been running a ten-cent house, but when we booked "Lucille Love" we raised the admission to 15 cents, and have kept it up ever since. We play to the best people in the town, the merchants and their families, who never patronized our theatre, are now our constant patrons, so score one for "Lucille Love".

MORTIMER AMUSEMENT CO.,
Photoplay Theatre,
Freeport, Me.

THE BEST EVER.

Universal Weekly:

"The Trey o' Hearts" is the best ever. We had a good attendance at the opening installment in spite of the bad weather and a "Broadway Star" feature being against us.

Moral: Use the "Big U".

BONITA THEATRE,
B. M. PARK, Mgr.,
Rome, Ga.

PACKING THE HOUSE.

Universal Weekly,
New York City, N. Y.

Gentlemen:—At present our big feature is "The Trey o' Hearts", which we are running on Saturday nights and we are packing our house.

We ran the third installment last Saturday night, and we could hardly accommodate the people in two shows. We are running one other good reel with it and charging 10c and 15c.

We have been using the "Big U" Program ever since it started and think it great. But our only trouble is in getting repeaters. They send us pictures we have used two months before.

Very truly yours,
C. A. DeREMER,
Edna Opera House,
Edna, Kansas.

The matter of repeaters is one which occasionally happens in the best regulated families, and it is one which only the exchange can rectify.—*Ed.*

YOU MADE MONEY
WITH
"LUCILLE LOVE"
YOU MADE MORE
WITH
"THE TREY O' HEARTS"
BUT THE BIGGEST DRAWING CARD OF THEM ALL IS
"THE MASTER KEY"

Baker Theatre, Newberg, Oregon. C. V. Baker, Prop.

"THE FATAL MARRIAGE"

The marriage was, indeed, fatal. Autos were overturned, lives were risked, property was destroyed in this mad, wild round of fun and laughter. The best slap-bang bunch of fun in a long time.

Gertrude Selby
As the Girl.

L-KO COMEDY.

Billie Ritchie
As the Lover.

They Slept, Unaware of Danger.

A Noise in the Night.

They Waited, Ready to Fire.

The Awful Accident.

"THE HOODOO"

Ernest Shields
As the Bum.

Phil buys a necklace to give his wife. It is stolen from him. Then it is stolen from the thief. In fact, it is stolen four times within a few hours. Complication follows complication—the fun is fast and furious.

JOKER COMEDY.

Betty Schade
As the Nurse.

The First Theft.

The Loss Is Discovered.

"Love's Young Dream".

Explanations Demanded.

LOOK OUT FOR DYNAMITE!—Continued from Page 2.

Climb out of the rut. Break the ice. Don't be governed by habit or fear. Go after your patrons constantly. Gain their confidence by telling them the plain truth, over and over again, just as I have done with you. It isn't necessary to exaggerate or to manufacture reasons for the advance in price. The reasons are big enough and real enough as they are, without frills being added.

Your Universal exchange is neither morally nor legally bound to furnish you with "The Master Key" as a part of your regular service. It is going to cost him so much that he will be compelled to get extra money for it. BUT HE WILL GIVE YOU THE PREFERENCE IN THE MATTER OF BOOKING. Count yourself lucky to be numbered among the PREFERRED LIST, for you are going to get a serial that will coin money for you and add to your prestige.

If some of you are getting tired of having me shout higher prices at you, it is because you are trying to live by the rule of the past instead of the the rule of the present. I could tell you lots of things that would be more plesant for you to read, but I'm trying to make myself useful to you. And the best friend you've got is the one who tells you the plain truth, not one who kids you along into a sense of fancied security.

If I saw you standing over a ton of dynamite that was about to explode I'd consider myself a better friend if I disturbed your peace of mind and forced you to take instant action to insure your safety than I would if I talked to you soothingly about the pretty leaves on the beautiful trees for fear it might worry you to know about the coming bust!

So I tell you again:—Start the ball rolling to raise the price of admission and MEET YOUR EXCHANGE MAN MORE THAN HALF WAY WHEN HE COMES TO YOU WITH "THE MASTER KEY".

Carl Laemmle

MRS. LAEMMLE ARRIVES AS WE GO TO PRESS.

In bringing Mrs. Carl Laemmle, her sister, Mrs. Maurice Fleckles, and his two children home from war-stricken Europe, the arrival of the good ship "Rotterdam", last Saturday, lifted a great weight from the heart of President Laemmle. The faithful stewardship of Maurice Fleckles is at an end and his errand successfully and hrilliantly accomplished. He has delivered his charges safely to those who waited so anxiously for them and has therehy earned the thanks of all Universalites, from the president of the great organizatio n down to the humhlest employe and the smallest exhibitor. For in all the mu'tiferious details which have beset President Laemmle in this period of wonderful expansion of the Universal, there has not been absent from his mind for one moment the dangers which his loved ones were running, dangers which no martal man could have foreseen or guarded against. It is not difficult, therefore, to appreciate the relief which he now feels and the added zest with which he will now manage the affairs of the Universal.

Mr. Fleckles has a wonderful story to tell and he will tell it in the next issue of the *Weekly*. Watch for it.

POOR TOBY.

Poor little Toby is dead. Blankets and blankets of gloom have temporarily shrouded Mary Fuller's happiness Her dearly beloved doggy has gone and died.

Miss Fuller really loved the dog, Toby. She had brought him back with her from the country, and a horrihle hotel clerk had informed her that she must "take that dog somewhere else". She cried a little and then put the dog in a private kennel. The dog, unused to the strange surroundings, refused to eat, hut spent the days whining for his mistress. Gradually the little animal hecame weaker, until he just lay down and slowly passed away.

R. H. COCHRANE'S BABY.

Joy reigns in the home of Mr. R. H. Cohrane, secretary and treasurer of the Universal Film Manufacturing Co. Mrs. Cochrane, last week, presented him with a bouncing son and heir. The new arrival will he named Robert H. Junior. Both Mrs. Cochrane and Master "R. H." Jr., are doing splendidly, thank you.

WE ARE PRINTING

Heralds De Luxe

ON UNIVERSAL SERIALS

IF you have ever seen one of our wonderful heralds on "THE TREY O' HEARTS" you will want the same thing on "THE MASTER KEY" and the O'Rourke Series stories. Both of these will be upon you before you know it. Order from us early and avoid delay.

THESE HERALDS DE LUXE on "THE MASTER KEY", first installment, and TERENCE O'ROURKE in "HIS HEART, HIS HAND, HIS SWORD" now ready at the same price charged for "THE TREY O' HEARTS", $2.20 per thousand. Heralds can still be obtained on "LUCILLE LOVE" for $2.00 per thousand.

Send for "THE TREY O' HEARTS" sample and see for yourself.

HERALDS ON ALL ORDINARY RELEASES
SIXTY DAYS AFTER RELEASE DATE,
75c. PER THOUSAND.

We have Heralds on any Universal subject you want.

Exhibitors' Herald Feature Co.

24 Vandewater St., New York City

CHART OF UNIVERSAL PAST RELEASES.

(STORIETTES APPEAR IN "WEEKLY" CURRENT WITH DATE OF RELEASE)

Release — Brand and Subject

ANIMATED WEEKLY.

Sept.—
30—Animated Weekly, No. 134.....(News)
Oct.—
7—Animated Weekly, No. 135.....(News)
14—Animated Weekly, No. 136.....(News)
21—Animated Weekly, No. 137.....(News)

CRYSTAL.

6—Liferites ..... (Comedy)
13—Oh! You Gipsy Girl .....(Split Comedy)
13—Some Collectors .....(Split Comedy)
20—Vivian's Transformaiton (Com.—Vivian Prescott)
27—Persistent Lovers .....(Comedy)

ECLAIR.

Sept.—
30—**Till the Sands of the Deserts Grow Cold** (2-Reel Western Drama)
Oct.—
4—The Man Who Came Back ....(Western Drama)
7—**The Line Rider** .....(2-Reel Drama)
11—Cupid Victor .....(Fantasy)
14—**The Squatter** (3-R. Dr.-Edna Payne, R. Frazer)
18—The Quarrel .....(Drama)
21—**The Violinist** (2-Reel Drama— Wm. Sheerer, C. Halloway)
25—Smallpox on the Circle U....(Western Comedy)
28—**The Mystery of Grayson Hall** (2-R. Detec. Dr.— Fred Hearne, Edna Payne, Lindsey J. Hall)
Nov.—
1—The Strike at Coaldale..... (Railroad Drama)

FRONTIER.

Oct.—
4—Four Days .....(Drama)
11—Dolly's Dellverance .....(Drama)
18—In the Hollow of an Oak.....(Drama)
24—The Scarecrow's Secret .....(Drama)
31—The Blacksmith's Daughter .....(Drama)

GOLD SEAL.

Sept.—
15—**Trey o' Hearts** (No. 7) "Stalemate" (2-Reel Madison-Larkln)
22—**Trey o' Hearts** (No. 8) "The Mock Rose" (2-Reel Madlson-Larkin)
29—**Trey o' Hearts** (No. 9) "As the Crow Flies" (2-Reel Madison-Larkin)
Oct.—
6—**Trey o' Hearts** (No. 10) "Steel Ribbons" (2-Reel Dr.—Cleo Madison and George Larkin)
13—**Trey o' Hearts** (No. 11) "The Painted Hills" (2-Reels—Cleo Madison and George Larkln)
20—**Trey o' Hearts** (No. 12) "The Mirage" (2-Reels—Cleo Madison and George Larkin)
27—**Trey o' Hearts** (No. 13) "The Jaws of Death" ((2-Reels—Cleo Madison and George Larkin)

IMP.

Sept.—
24—Universal Boy—The Newsboys' Friend (Juvenile Drama—Matty Roubert)
28—The Dark Horse .....Drama—Mary Pickford)
Oct.—
1—**The Tenth Commandment** (3-Reel Drama— Shay-Mersereau)
5—**Shadows** (2-Reel Dr.—King Baggot in every role)
8—Universal Boy in "Rural Adventures" (Juvenile Drama)
12—Mary's Convert .....(Dr.—Mary Pickford)
15—**The Futility of Revenge** .....(2-Reel Drama)
19—**Country Innocence** (2-R. Dr.—Dorothy Phillips)
22—Universal Boy in "The Gates of Liberty" (Juvenile—Matty Roubert)
26—Mary's Patients .(Comedy)—and—(Educational)
29—**In Self-Defense** (2-R. Drama— Violet Mersereau and Hobart Henley)

"101 BISON".

Sept.—
26—**Richelleu** ..(Four-Reel Historical Drama— MacQuarrie-Bush)
Oct.—
3—**Love and Baseball** (2-R. Dr.-Christy Mathewson)
10—**The Phantom Light** (2-Reel Indian Drama— Marie Walcamp and Wm. Clifford)
17—**Monsieur Bluebeard** (2-Reel Mediaeval Drama— Murdock MacQuarrie)
24—My Lady Raffles in "The Mysterious Hand" (3-R. Detec. Dr.—Grace Cunard and Francis Ford)
31—**A Redskin Reckoning** (2-Reel Indian Drama— Marie Walcamp and Wm. Clifford)

Release — Brand and Subject

L-KO.

Oct.—
25—**Love and Surgery** (2-Reel Comedy— Pathe Lehrman, Billie Ritchie and Gertrude Selby)
Nov.—
1—Partners in Crime (Comedy— Gertrude Selby, Pathe Lehrman and Billie Ritchie)
Oct.—
3—In the Clutches of the Villain .....(Comedy)
7—The Baseball Fans of Fanville .....(Comedy)
10—Cruel, Cruel World .....(Comedy)
14—On Again, Off Again Finnigan.....(Comedy)
17—Across the Court .....(Comedy)
21—The Countless Count .....(Slapstick Comedy)
28—Mr. Noads' Adless Day .....(Comedy)
31—When Their Wives Joined the Regiment (Com.)

NESTOR.

Sept.—
30—The White Wolf.....(Indian Drama)
Oct.—
2—Out of the Frying Pan .....(Comedy)
7—The Old Bell Ringer (Dr.—Murdock MacQuarrie)
9—He Never Said a Word.....(Comedy)
16—The Way of Life .....(Drama)
20—The Nihilists .....(Dr.—M. MacQuarrie)
2—Cupid Pulls a Tooth.....(Comedy—Split)
23—Educational ..... (Split)
27—The Wall of Flame.....(Western Drama)
30—When Bess Got in Wrong .....(Comedy)

POWERS.

Oct.—
2—The Actress .....(Drama—Edna Malson)
9—The Mayor's Manicure .....(Comedy-Drama)
16—**The Padrone's Ward** ..(2-R. Dr.—Edna Maison)
23—Suspended Sentence .....(Comedy)
30—The Senator's Lady .....(Drama)

REX.

Oct.—
1—The Boob's Legacy.... (Ella Hall-Bob Leonard)
4—**The Pipes of Pan** .....(2-R. Dr.—Bush-Chaney)
8—**A Law Unto Herself** .....(2-Reel Drama)
11—**Virtue Its Own Reward** (2-Reel Drama— Pauline Bush-Lon Chaney)
15—Her Life's Story .....(Drama)
18—**Kid Regan's Hands** (2-Reel Drama— Herbert Rawlinson and Anna Little)
22—**Olaf Erickson, Boss** (2-Reel Drama— Ella Hall and Bob Leonard)
25—The Decision .....(Drama)
Nov.—
1—**The Vagabond** ..(2-Reel Drama—H. Rawlinson)

STERLING.

Oct.—
5—Myers' Mistake .....(Comedy)
8—Hypnotic Power .....(Comedy—Ford Sterling)
12—The Close Call .....(Juvenile Comedy)
15—Heinie's Outing .....(Farce Comedy)
19—Carmen's Wash Day .....(Comedy)
26—Snoopee's Day Off .....(Comedy)
29—A Race for a Bride .....(Comedy)
22—Secret Service Snitz .....(Com.—Ford Sterling)

UNIVERSAL SPECIAL FEATURES.

Jan. —Absinthe .....(4-Reel European Drama)
Feb. —**Merchant of Venice** .....(4 Reels)
Mar. —**Won in the Clouds** .....(3-Reel Drama)
Mar. —**Washington at Valley Forge** (4-R. Patriotic)
Apr. —**Samson** .....(6-Reel Kerrigan)
May —**The Sky Monster** .....(4 Reels)
June —**The Spy** .....(4-Reel Patriotic)

UNIVERSAL IKE

Oct.—
13—Mary Green's Husband .....(Split Comedy)
13—The Monkey Cabaret .....(Split)

VICTOR.

Oct.—
5—Disillusioned ..... (Drama)
9—**The Girl Who Won**...(2-R. Com.-Dr.-Lawrence)
12—**His Father's Son** (2-Reel Drama— Kerrigan-Sisson)
16—The Funny Mr. Dingle.....(Comedy)
19—The Rice Industry in the U. S....(Educational)
23—**The Bride of Marblehead** (2-Reel Drama— Harry Myers, Brinsley Shaw)
26—**The Lass O'Killikrankie** (2-R. Scotch Comedy)
30—**The Witch Girl** (2-R. Drama— Featuring Mary Fuller, Charles Ogle supporting)

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Laemmle Film Service, 205 W.Washington St.
Standard Film Exchange, 172 W. Washington
Cairo—Universal Film & Supply Co., 8th and Washington Ave.

INDIANA: Evansville—Central Film Service Co.
Indianapolis—Central Film & Supply Co., 113 W. Georgia St.

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MAINE: Bangor—New England Universal Film Exchange, 119 Franklin St.

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MASSACHUSETTS: Boston—New England Universal Film Exchange, 1100 Boylston St.
Springfield—Universal Film Exchange of N. Y., 33 Lyman St.

MICHIGAN: Detroit—Detroit Universal Film Co., 87 Woodward Ave.
Grand Rapids—Universal Film Exchange, 5 Hawkins Block.
Escanaba—Detroit Universal Film Co.

MINNESOTA: Minneapolis—Laemmle Film Service, 252A Hennepin Ave.

MISSOURI: Kansas City—Universal Film & Supply Co., 214 E. 12th St.
St. Louis—Universal Film & Supply Co., 2116 Locust St.

MONTANA: Butte—Wm. H. Swanson Film Co.

NEBRASKA: Omaha—Laemmle Film Service, 1122 Farnam St.

NEW JERSEY: Newark--Universal Film Exchange of N. Y. (Newark Branch), 236 Market St.

NEW YORK: Albany—Rex Film Exchange, 7 Maiden Lane.
Buffalo—Victor Film Service, 35 Church St.
New York City—Universal Film Exchange, 115 E. 23rd St.
New York City—Universal Film Exchange, (Mecca Branch), 1600 Broadway.

NORTH CAROLINA: Charlotte—Universal Film & Supply Co., 307 West Trade St.

OHIO: Cincinnati—Cincinnati-Buckeye Film Exchange, 236 W. 4th Ave.
Cleveland—Victor Film Service, Prospect and Huron Sts.
Toledo—Toledo Film Exchange Co., 439 Huron St.
Columbus—Cincinnati-Victor Film Co., 40 S. Third St.

OKLAHOMA: Oklahoma City—Universal Film & Supply Co., 116 West Second St.

OREGON: Portland—Film Supply Co., of Oregon, 385 1-2 Alder St.

PENNSYLVANIA:
Philadelphia—Eagle Projection Co., 1304 Vine St.
Philadelphia—Interstate Films Co., 1304 Vine St.
Philadelphia—Philadelphia Film Exchange, 121 N. 9th St.
Pittsburgh—Independent Film Exchange, 415 Ferry St.
Scranton—R. & K. Film Exchange, 220 Adams Ave.
Wilkes-Barre—Exhibitors' Films Exchange, 61 S. Penn Ave.

TENNESSEE: Memphis—Consolidated Film & Supply Co., 226 Union Ave.

TEXAS: Amarillo—Universal Film & Supply Co.
Dallas—Consolidated Film & Supply Co., 1900-1902 Commerce St.
El Paso—Consolidated Film & Supply Co., 805 Miles Bldg.
El Paso—Wm. H. Swanson Film & Supply Co., Little Caples Bldg.
San Antonio—Consolidated Film & Supply Co., Princess Theatre Building.

UTAH: Salt Lake City—Wm. H. Swanson Film Co., McIntyre Bldg.

WEST VIRGINIA: Wheeling—Universal Film Exchange, Register Building.
Charleston—West Virginia Amusement Co., Lyric Theatre Bldg., Capitol St.

WISCONSIN: Milwaukee — Universal Film Exchange, 133 Second St.

WASHINGTON: Seattle—Film Supply Co., 1301 Fifth Ave.
Spokane—Film Supply Co., 211 Jones Bldg.

DOMINION OF CANADA.

EASTERN:

Toronto, Ont.—Canadian Universal Film Co., Ltd., 11 Richmond St. W.

Montreal, Que.—Canadian Universal Film Co., Ltd., 295 St. Catherine St.

St. John, N. B.—Canadian Universal Film Co., Ltd., 37 Union St.

WESTERN:

Calgary, Alta.—Canadian Universal Film Co., Ltd., 407 Eighth Ave. W.

Vancouver, B. C.—Canadian Universal Film Co., Ltd., 516 Holden Bldg.

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Regina, Sask.—Canadian Universal Film Co., Ltd., 206 Westman Chambers.

HAWAII: Honolulu—California Film Exchange.

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AL. CHRISTIE,

DIRECTOR OF THE NESTOR COMEDIES.

THE Universal Weekly

KING BAGGOT
in
THE TREASURE TRAIN
2 REEL RAILROAD DRAMA

VOL. 5-NO. 20 NEW YORK CITY NOV. 14, 1914 PRICE 5 CTS.

"BILLIE" RITCHIE,

CHARACTER LEAD OF THE L-KO COMPANY.

Exhibitors --- It's a

KNOCK-OUT

The Smashing Big New 24-Sheet Stand For The Great Master-Key Serial. --- You Could Hunt America From End to End and Not Find Its Equal

GENTLEMEN:—In the production of this super magnificent 24-sheet poster for "The Master Key" serial—we have just knocked competition cold. Your competitors will grow green with envy—they will hate you in their hearts, but while they are hating—YOU (get that) YOU will be getting the merry old coin. We have spent tall dough to work out this stand. It's so strong, so compelling, so all-fired powerful as to make you gasp in wonder. It is done in 5 colors, simply lavish, a dream of Art. NOW GET THESE POSTERS. Put them up in extremely prominent boards. THEY WILL JAM YOUR HOUSE. Nothing you've ever seen begins to equal them. They will make the average poster sink into absolute insignificance. These 24-sheet stands are a genuine masterpiece and a veritable "Knock-out". Now do it right. Order these DIRECT from your Exchange. Order NOW—this minute. The public will imagine you're running a Broadway show house. The results will knock you silly. Hundreds of "shrewd" exhibitors are using these 24-sheet posters. ORDER THEM IMMEDIATELY. Better wire your Exchange as quick as you see this ad. Or, if you can't get them from your own exchange, write or wire

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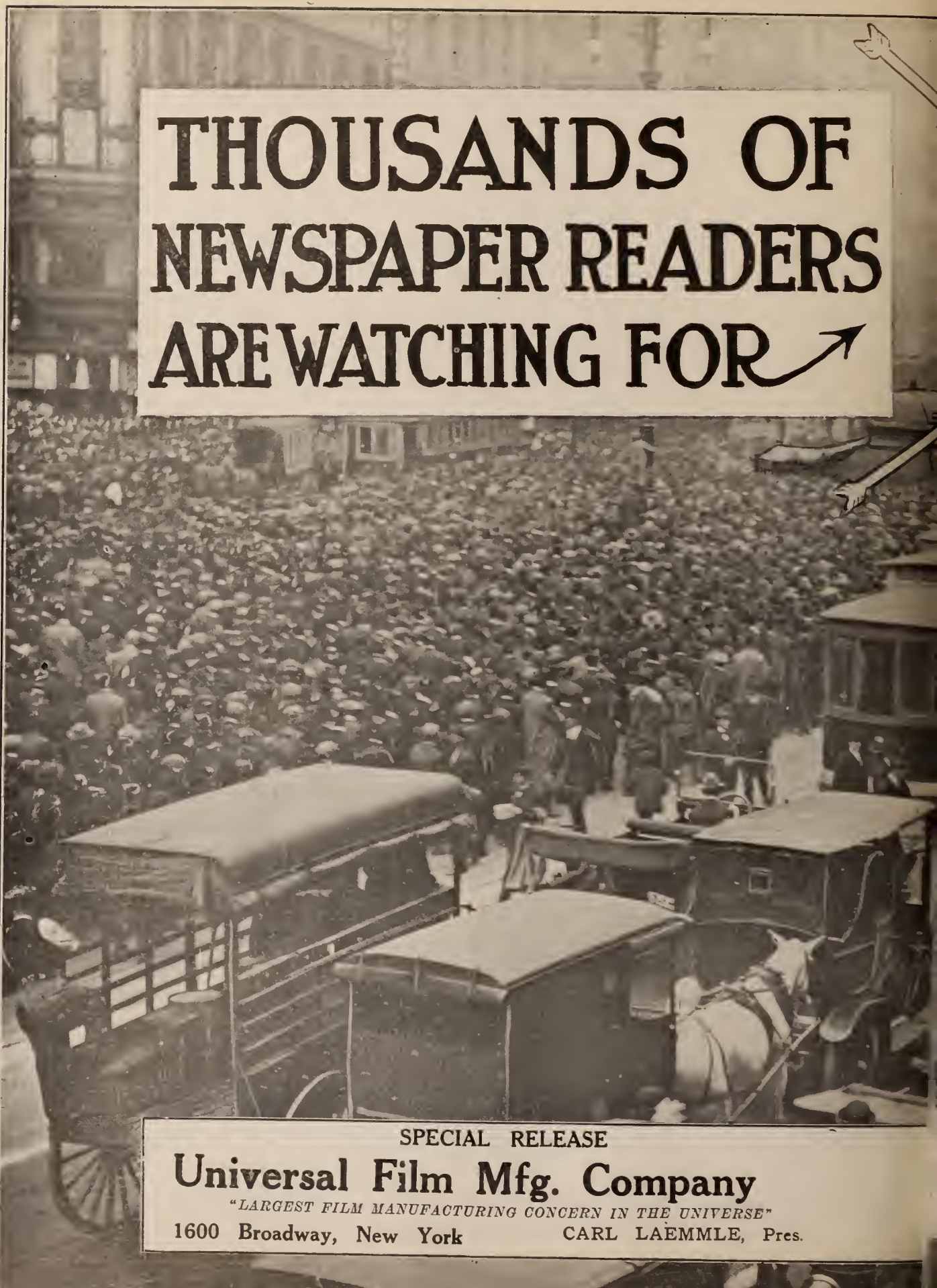

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THE MOTION PICTURE NEWSPAPER PUBLISHING CO., In.,

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New York City, N. Y.

PAUL GULICK, Editor. HARVEY H. GATES, Associate Editor.

SUBSCRIPTION RATES:

All Over the World (Universally), $2.50 a year; $1.25 six months. Single copies, 5 cents.
Advertising Rates on Application.

VOL. V. No. 20. NEW YORK CITY, NOV. 14, 1914. PRICE FIVE CENTS.

INDEX OF SUBJECTS AND TITLES

in the

ANIMATED WEEKLY, No. 140

You are making a costly mistake if you do not show the Universal Animated Weekly and MAKE IT A FEATURE of your show. Many big time houses all over the country are just finding out that IT PAYS THEM TO RUN THE UNIVERSAL ANIMATED WEEKLY in place of the trashy state right features that many of them used to fall for. SEE THE UNIVERSAL ANIMATED WEEKLY ANY WEEK at the nearest Universal exchanges and see how much better it is than any weekly you ever saw in your life!

RELEASED NOVEMBER 11, 1914.

LATEST SCENES FROM THE FRONT.

1—WAR TIME SCENES IN ENGLAND.

Thousands of troops are massing in St. Albans, 20 miles from London, as precaution for a possible invasion of London, England.

Sub-Title: Cavalry regiments practice manoeuvres to make themselves efficient for the front.
The late King Edward's horse.

2—TRAFALGAR DAY.

Celebration at Trafalgar Square in memory of Lord Nelson, England's greatest naval hero, while a sea battle rages uear by—London, England.

3—AIDING THE EMPIRE.

Canadian troops arrive at Plymouth, England.

4—BRUGES, BELGIUM.

German guns force Belgians to retreat to Bruges, 10 miles from the North Sea.

1. **Sub-Title:** Distributing tobacco amongst the soldiers.
2. " Refugees leaving Bruges.
3. " At the Dutch frontier, everybody is strictly examined and passports are carefully scrutinized.
4. " Latest picture of His Majesty, King of the Belgians.

5—THE KAISER'S SHIPS.

Powerful German cruisers, "Scharnhorst", "Gneisenau" and "Nurnberg", which were reported in sea battle with British squadron under Admiral Cradock—Valparaiso, Chile.

6—WILSON AND TAFT.

President Wilson and ex-President Taft are guests of honor at annual meeting of the American Bar Association—Washington, D. C.

7—GIFTS FOR SANTA CLAUS SHIP.

Gifts of clothing, blankets, toys, etc., for children and women of strife-disheveled Europe are contributed by people of San Francisco, California.

8—APPLES—HEALTH AND WEALTH.

European war, having tied up apple industry of the Northwest, campaign is inaugurated to dispose of immense crops —Portland, Oregon.

Sub-Title: Children throughout state are given all the apples they can eat.
Gov. Lister of Washington.

9—FAMOUS UNIVERSAL STAR.

J. Warren Kerrigan signs two-year contract with Universal Film Mfg. Company—Hollywood, California.

10—FOOD FOR BELGIANS.

Freighter "Massapequa", with 4,000 tons of foodstuffs for starving Belgians provided by Rockefeller Foundation Fund, sails from Brooklyn, N. Y.

11—CARTOONS BY THE WORLD-FAMOUS CARICATURIST, HY. MAYER, OF

PUCK.

A BENEDICTION

(REPRINTED BY REQUEST.)

Straight-from-the-Shoulder Talk by Carl Laemmle, President

TODAY I saw a four-reel picture that was a benediction. It breathed goodness, purity, truth. The very simplicity of its story had a charm that words cannot describe. I sat through the whole four reels, enthralled, but not excited; thankful, but not thrilled. All the rest of the day (it is now nearly bedtime) I have been a better man. I have not felt like pulling the hair of some one who manifested stupidity. I have not had a bit of hate in my heart. Tonight I am going to crawl into my bed and have a peaceful sleep. I know from the bottom of my heart that I will not dream ghastly dreams. I will not be sliding over a jagged precipice in my B. V. D.'s. I will not be running down the middle of Broadway in my pajamas. I will not dream that I am swimming in a bathing suit that persists in shrinking. I will not see purple ichthyosauri gambolling on top of the mantel piece in the living room. I will not dream of studios burning; nor of actors blown up by dynamite; nor of stage directors tearing their hair and mine.

I will sleep. I feel calm and strangely contented. I FEEL AS THOUGH A BENEDICTION HAD BEEN BREATHED OVER AND INTO MY WHOLE BEING.

And think of it! The four-reel picture which has enriched my goodness and impoverished my hate DOES NOT CONTAIN A SINGLE "PUNCH".

Not once is a hero thrown over a cliff! Not once is the leading lady tied hand and foot! Not once is there a fire scene, a boat wreck, a murder, a mystery, a battle scene or anything else that is deemed so essential to the success of a feature picture nowadays! And yet this four-reel feature held me as in a vice! and it gripped the members of the National Board of Censors who saw it when I did; and it showered a wealth of GOOD FEELING over the members of the Universal staff who saw it!

Here's something totally different and something totally unexpected! Just when you expected us to startle the world with something sensational, we produced something that will startle it because of its LACK of sensationalism.

THAT'S WHAT KEEPS THE UNIVERSAL AHEAD! We are not stereotypes. We disapprove of hackneyed methods. Let others' stupidity follow the beaten path, and in the end they will find themselves AS BEATEN AS THE PATH. Those who use their legs instead of their brains will pay for it with their dollars.

The four-reeler in question is going to GIVE A TREMENDOUS UPLIFT TO EVERY EXHIBITOR WHO SHOWS IT. It is going to silence the chatter of fanatics who damn all moving pictures up and down and claim they are breeders of crime and immorality.

It is not a sermon. It is not a sickish, goody-goody treatise on how to be happy, though good. It is not mawkish sentimentality for falsetto-voiced men or pop-eyed marms.

(Continued on Page 32.)

I TOLD YOU SO!!!

I've just received a telegram from Los Angeles which confirms the predictions I made with regard to the failure of wildcat "Feature" companies.

---This Telegram gives the names of SIX FEATURE CONCERNS WHICH CLOSED DOWN IN ONE WEEK!

—I told you so! I told you that it was absolutely UNSAFE for any exhibitor to rely on such a source for his program. I told you the only safe and sure way was to INSURE YOUR FUTURE BY HOOKING UP WITH THE UNIVERSAL.

—Hundreds of actors, actresses, stage directors, scenic artists and experts in all branches of the producing business are thrown out of work. Some of them had dreamed of making vast fortunes because they had been given stock in "feature" companies instead of salary.

—They are now besieging the Universal, looking for STEADY JOBS, because they have discovered that THE UNIVERSAL IS EXPANDING ALL THE TIME INSTEAD OF RETRENCHING. While nearly all other companies are cutting down their payroll "on account of the war in Europe", the Universal is seizing this opportunity to EXPAND AND BE READY FOR PEACE WHEN IT FINALLY COMES, whether a month from now or a year or two.

—The point that I want to drive home is that every exhibitor who is caught without a program now has no one but himself to blame. I gave fair warning. I meant every word of it. I knew what was coming, ONLY IT CAME SOONER THAN I EXPECTED. The business men who have been acting as "angels" to finance these various feature companies are withdrawing their capital, AND IT TAKES CAPITAL TO MAKE GOOD PICTURES. It takes capital to look payroll day in the face.
—If any of you thought I was guessing you ought to be convinced now that I KNEW EXACTLY WHAT I WAS TALKING ABOUT.

—Some of you thought that the competition created by the entrance of new "programs" into the field would cause prices to go down. I told you this would not happen. I told you prices would go up I was right. I'm still right. I tell you again that prices are GOING UP, and the sooner you take the people into your confidence and prepare their minds for it the sooner you will be able to charge ten cents instead of five. Even if you only do this two days a week IT WILL BE YOUR SALVATION.
—Finally, and by all means, be mighty sure to raise your price of admission when showing "The Trey o' Hearts" and "The Master Key".

CARL LAEMMLE

Four Laemmle Tips To Exhibitors:

No. 1

Don't miss a single one of the "Terence O'Rourke" pictures in which J. Warren Kerrigan is starring, supported by Miss Vera Sisson. Each of these stories is complete in itself. It is a series, not a serial. The staging, the stories, the acting and all other details of these pictures are simply wonderful. You've paid anywhere from fifteen to thirty dollars a day for pictures not half as good. But you get this on the regular Universal Program! Go after it right away. A new "Terence O'Rourke" story every other week! Two reels each.

No. 2

The night photography in a soldier-and-Indian picture, produced by Henry McRae and entitled, "The Brand of His Tribe", is one of the greatest novelties ever attempted successfully in the picture business. Some of the scenes, notably those around the campfires, and also the terrific battle scenes, were actually photographed at night, giving a tremendously wierd effect. Before you show this tell your patrons what a novelty is in store for them. Show them you are a live wire and that you always show the newest things before your competitors do!

No. 3

Ask your exchange particularly about the two-reel detective story, produced by Otis Turner, with Herbert Rawlinson, Anna Little, William Worthington, Frank Lloyd and the rest of this splendid company in corking good roles. It deals with the adventures of one Sandford Quest, Criminologist, and it contains the polish and the punch which characterize all work done by this company under Mr. Turner's direction. There will be sequels to this picture, but each one will be a separate and distinct story. Watch for the first one, entitled, "An Apartment House Mystery". It's a two-reeler, but you will find it is all too short to suit your fancy.

No. 4

I wish you would pay special attention to the remarkably clever work of Miss Violet Mersereau, in a gripping melodrama entitled, "Trial by Jury", an Imp film booked for early future. In the first part of the story Miss Mersereau assumes the role of a girl and has a good setting to show off her appealing beauty. In the latter part of the picture she plays the part of a white-haired old lady. It is the first time she has had a good chance to display her versatility. It is a rattling good story, splendidly done into picture form, and it will make better friends than ever of your patrons. Book it sure!

"THE PHANTOM CRACKSMAN"

Mary Fuller As the Phantom Cracksman.

The Phantom Cracksman came with the night, mysteriously, like a ghost. The cracksman turned out to be a girl. She was found out after she had reformed. But it was too late.

VICTOR DRAMA.

Chas. Ogle As the Man.

Like a Ghost in the Night.

No Safe Could Hold Out.

He Caught One Glimpse.

Would She Escape?

Life's Lesson In "The Opened Shutters"

Four-reel Gold Seal Drama is classic in optimism. First photoplay of Mrs. Clara Louise Burnham.

Released November 17.

CAST.

"Thinkright" Johnson..Wm. Worthington
Judge Calvin Trent.....Frank Lloyd
John Dunham.....Herbert Rawlinson
Sylvia Lacey.....Anna Little
Edna Derwent.....Betty Schade
Miss Martha Lacey.....Cora Drew

DOCTORS and medical men the world over are coming to recognize more and more the value of "right thinking," on the patient's part, where a cure is attempted. True, there are those who hold that the mind has no power over the body—that it is purely a psychological problem which has no bearing on the breaking or making of a man or woman. What do you think of the matter? How much stock do you take in the New Testament's declaration that "as a man thinketh, so is he"?

"The Opened Shutters," by Clara Louise Burnham, is simply an elaboration of the old theme, "As a Man Thinketh." But in the elaboration of the theme Mrs. Burnham has developed a story of beauty and charm, with remarkable appeal. The alienists have established beyond the possibility of a doubt that the mental attitude affects physical condition. In thus strengthening or weakening the physical, the mental reacts upon itself, completing the circle of good or evil. The play, which brings this point out, breathes goodness, humanness, truth. As President Carl Laemmle says, "The very simplicity of its story has a charm that words cannot describe. You will sit through the whole four reels, enthralled, but not excited; grateful, but not thrilled."

Sylvia Forgives Her Old Uncle.

There might be coined a new phrase for describing this drama—"A Punchless Play." The power of the story will enrich your goodness and impoverish your hate, and yet there is not a single "punch" in it. Not once is a hero forced to a duel. Not once is the heroine found struggling in the villain's arms. There is not a fire scene, a boat wreck, a murder, a mystery, a battle scene or anything else that is deemed so essential to the success of a feature picture nowadays to be found in the picture. And yet you will find the incidents, as they logically develop, holding you as in a vise.

President Carl Laemmle best explained it in a recent editorial, an explanation that is being echoed by trade papers everywhere, and which is reprinted by request in this issue.

"Here's something totally different and something totally unexpected. Just when you expected us to startle the world with something sensational, we produced something that will startle it because of its lack of sensationalism."

And what President Carl Laemmle says beggars further comment as to what the picture is and what it will accomplish.

However, in connection with the play the name of Otis Turner needs be mentioned for his exceptionally fine work in staging and direction of the production. Where a thought or scene in the book seemed to defy visualization upon the screen, Mr. Turner has stepped in, and backed with a vast experience as producer both for the legitimate stage and screen and a remarkable insight into human nature, overcome the difficulty in masterful fashion. To him must go the lion's share of credit for the superb perfection disclosed in every detail of the play. Wm. Worthington as "Thinkright" Johnson, around whom and because of whose "right thoughts" the whole progress of the story is built, has produced a character study which might be considered in the light of a benediction. Without straining, without apparent effort, he has made the influence of his character felt every moment. Herbert Rawlinson does a manly piece of acting as John Dunham, and makes you feel, with him the wonderful love he has for "Thinkright" and Sylvia, the girl. Anna Little makes a beautiful study of Sylvia, who finally learns the power of "right thinking." Others in the cast have realized the spirit of the story and played the roles with sympathy and cleverness.

When the story opens, Sylvia Lacey has been left an orphan. Her shiftless father, Sam Lacey, an artist, left her without money. Her mother had died ten years before. The girl writes to her only remaining relatives, an aunt, Miss Martha Lacey, and her mothers' brother, Judge Calvin Trent. In his youth the Judge wanted to marry Miss Martha but they quarreled.

When Sylvia's letter arrives, announcing that she will be in Boston the next day, both uncle and aunt are nonplussed. Neither wants the responsibility. Miss Martha finally decides to go, and the Judge sends his young partner, John Dunham, in his place.

Miss Martha, excitable and sputtery, waits with the young lawyer in the hotel parlor. Plainly she speaks her mind to John about the inconveniences of the girl's coming. Sylvia is already in the room and hears. She promptly refuses any aid from either relative.

Miss Martha is sorry, but it is too late. Dunham, however, goes back to the girl and forces her to accept a loan (of the Judges' money).

Back in the village Miss Martha and the Judge both remember a cousin of the Judge's, who manages the Judge's Maine farm. "Thinkright" is sent for, and his white hair and kindly eyes soon win the girl to visit him. "Thinkright" once loved Sylvia's mother, and is naturally drawn toward the girl.

(*Continued on Page 16*)

"The Master Key," Serial Starts

John Fleming Wilson's Thrilling story begins with great promise of surpassing "The Trey o' Hearts". Universal Special Feature.

Released week of November 16.

CAST.

John Dore.....Robert Leonard
Ruth Gallon.....Ella Hall
James Gallon, Her Father..Wilbur Higby
Harry Wilkerson.....Harry Carter

TWO mining prospectors, James Gallon and his partner, Wilkerson, in a temporary camp, have been searching for gold. Gallon has made a lucky strike and has tried to conceal the fact from Wilkerson, who already suspects his partner is not giving him a square deal.

The partners are sitting around the campfire one evening when suddenly Wilkerson becomes thirsty; after taking innumerable drinks of water, he falls asleep. Gallon walks off some distance from the sleeper and starts drawing the plans of his great find—but every now and again he furtively turns his eyes in the direction of Wilkerson, fearing he may awaken and discover his secret.

Wilkerson awakens, observes Gallon and wonders what he is doing. Quietly he crawls on hands and knees until he can peer over Gallon's shoulder; and in his eagerness to see he accidentally touches him. Gallon, turning, discovers Wilkerson is looking at him, and starts running away, with Wilkerson in pursuit. Gallon grabs his gun, turns and fires at Wilkerson. A terrific hand-to-hand fight follows. Gallon leaves Wilkerson apparently dead.

Gallon, after endless hours of wandering, reaches the small mining town of Jacito. A stranger takes him to the sheriff's office. Gallon tells the sheriff that he and his partner were attacked by outlaws and his partner killed.

The sheriff, accompanied by his deputy and Gallon, goes toward the saloon and calls for volunteers. A crowd soon collects. Out of the saloon comes a half drunken boy, who cries, "I'm game", jumps on a horse—and the posse are off.

As they gallop up the hill, the drunken boy is thrown to the ground when his horse stumbles. The others ride on ahead. The boy lies dazed. His horse gets upon its feet and whinnies.

"Who's coming"? mutters the boy. Through the brush he distinguishes a faint form; it is a man. Could this be one of the outlaws? he wonders. He pulls his revolver.

"I'm Wilkerson", replies the voice. Wilkerson confides his story to the boy and asks him to help. The boy is willing and the two go slowly on.

At the camp, the sheriff and deputy find no one. The sheriff returns and orders Gallon's arrest. The boys bind him. Evening comes on the posse camp, leaving Gallon tied by the camp fire. A cowboy is left on watch. In time the watcher falls asleep. Gallon manages to sever his bonds by holding his hands over the fire. He manages to get to a horse and escape. The posse pursue him. Gallon has reached the thick brush, and when he knows that he is safe, lies down and takes out the plans that he had drawn, also a picture of a twelve-year-old girl, his only daughter—Ruth Gallon—and with that picture clasped tightly to his heart he falls asleep, muttering, "I'll save 'The Master Key' for Ruth".

The Sheriff Refuses To Believe Gallon's Story.

Fearing to return to the scene of his supposed crime, Gallon leaves San Francisco by ship for his home. Visions of Wilkerson begin to appear before him. His conscience is troubled. Shortly after boarding the ship, he finds an old sea chest, which he opens. He takes out a curious Japanese idol. In the head of this he hides the plan to his mine.

The captain of the vessel is a brute. Once out to sea a mutiny ensues, during which the ship catches fire. Shortly after it sinks. Gallon is washed ashore. Realizing that he has nothing to indicate the location of the disaster, he engraves the approximate longitude and latitude where the ship went down on the key to the chest, known afterward as "The Master Key". A week later, he is rescued and returns home, where he meets his daughter, Ruth.

Five years ensue. Gallon returns to the mines, which he begins developing. He keeps a diary, and in this writes a notation to the effect that he has been seeking for the secret of his lost plans.

About this time Gallon writes to a New York stock broker, named Gates, asking him for advice relative to floating "The Master Key" mines. On the day that Gates receives Gallon's letter, John Dore, a young mining engineer, calls upon the former and is thereupon engaged as consulting and construction engineer for Gallon. He immediately goes West to take up his work. Here he meets Gallons' daughter, Ruth.

The first episode ends when Gallon takes his diary from his safe and writes:

"This day has been a repetition of all those gone before for the past five years. I am still seeking for the secret of my lost plans. I had not yet discovered—"

⚜ ⚜ ⚜ ⚜

What promises to be one of the best films ever turned out under the brand of the Turner Special Feature company, is under course of production at the Universal West Coast Studios. "Called Back" is the title of the film, which is taken from the novel of that name, written by Hugh Conway, and was put into scenario form by James Dayton of the scenario department at Hollywood, especially for the Turner company.

Laid in London, as is the scene of the story, the carpenters and prop-makers have been busy for the past two months constructing one of the little courts so common to certain sections of London. Rows and rows of brick, wooden and stone buildings have been erected, with the customary gas street lamps standing about at intervals along the sidewalks. Grocery stores, druggist shops, markets, livery stables and tenements line the narrow crowded streets and, together, make up one of the most elaborate and typically English scenes ever reproduced on this side of the Atlantic.

The film is to be three reels in length, and will probably be released within the next sixty days.

IT has been said that unless one has seen the magnificent Pompeiian Projection Room at the offices of the Universal Company, 1600 Broadway, New York City, one cannot be considered a judge of architectural beauty, where scenic splendor, beauty of decoration and design are considered.

It has been the pleasure of the Universal company to welcome out-of-town visitors, as well as their city friends, to a projection room that is the pride of the film world. Even our competitors agree on this point. There is only one Pompeiian Projection Room and that is at the Universal company. The accompanying illustration gives one a fairly good idea of its splendor. On entering the room, with soft lights blending exquisitely with the gorgeous blue and gold, one is inclined to imagine that Alladin, with his wonderful lamp, has transported one to the Land of Beautiful Dreams. The ceiling is for all the world like a Venetian sky, the most heavenly blue imaginable. The walls are really panels of this same radiant blue, inlaid with gold in Egyptian design as antique and quaint as a throne-room in Pharaoh's palace. Even the soft-carpeted floor is indicative of the pomp and beauty of an ancient palace. Then, on entering another step or two. one is invited to be seated in one of the comfortable arm-chairs. Then a magnificent inlaid, hand-wrought table.

On closer examination one finds that the walls are nothing more or less than magnificent oil paintings, a gorgeous blue background with the emblem of Japan, the chrysanthemum, as its chief decoration. The elegant cut glass globes, suspended from the ceiling here and there, seem to radiate lights of every dainty color, from the palest yellow and orange to the gorgeous, rich blue which is the theme-color throughout the room.

And now comes the screen. This is in a frame of oil-painted chrysanthemums and is set at the extreme end of the room. As has been the custom of the Universal company, every effort has been made to secure the best results possible in the way of projecting appliances. After listening to the claims of various screen manufacturers and putting their products to the acid test, it was decided to install the wonderful screen called "The Day and Night Screen". A remarkable experiment showed that where previously it had been necessary to use thirty-five amperes of current on a thirty-foot throw, the same results could now be obtained with fifteen amperes, a reduction of 50 per cent. The pictures were even richer in the clearness of detail and the manner in which the delicate tintings and tonings of the film were brought out was as satisfactory as one could wish. Moreover, the pictures appear to be absolutely unaffected by turning up the overhead and side lights. This is mentioned in the interest of the exhibitor, who aims for perfect projection. The Universal selected it, for the same reason that all their equipment is selected, because they believe it to be the best and the best is none too good when perfect results are obtainable.

A cordial invitation is extended to every exhibitor in America to visit this beautiful room. If you are a Universal exhibitor, you will be proud of your beautiful home; if you are not you will surely want to come into the fold. The Universal projection room is a model of its kind in every way.

THE BATTLE OF THE NATIONS

Louise Fazenda
As France.

Where love is concerned, wars and nationalities amount to little. Germany married France in this lively comedy, and when the baby came, he was the neutral party who brought about peace.

JOKER COMEDY.

Wm. Franey
As Germany.

War Is Declared.

The Battle Is On.

Germany and France Refuse To Be Separated.

The Last Stand.

Boy Violinist Saves Mother From Want

"The Wondrous Melody".
Two-reel Eclair Drama.
Released November 18.
A masterpiece of sentiment.

Andre Castignac.....Will Sheerer
Yvonne, his daughter.....Erma Earl
Jean, his pupil.....Ernest Evers
Pierre, their son.....Clara Horton

AS strange a situation—as strange a climax as one could conceive. That is what might be said of the big human-interest twist given in this story of love, romance and the power of music. An old man, poverty stricken, awaits his turn to play on his violin his own composition, vainly hoping to win the prize. A boy, hardly more than a child, steps to the platform and commences to play. The audience listens in rapture. The old man listens and is appalled—the boy is playing his own composition—playing it with an understanding, a feeling equal to that which the old man could give. What is the explanation? The old man is mystified—he sees the prize slipping from his grasp, and yet his heart warms to the boy with a tenderness unexplainable. The answer? The boy is the old man's grandson, though the old man does not know. Well, you must see "The Wondrous Melody" to really appreciate the answer.

The present Eclair-Universal drama is in two reels. It tells a story that is both gripping and sentimental. Will Sheerer, as the old violinist, lonely and poor after his only daughter has deserted him to marry a ne'er-do-well, does a masterful characterization. There is tragic sympathy in many of his scenes. Erma Earl, simply and delicately projects the character of the daughter in a manner that makes the spectator respond with deep sympathy.

Yvonne is the name of the girl. She is the daughter of Andre, the old violinist. Against her fathers' wishes, Yvonne accepts the attentions of Jean, a "no-account," and is soon in love with him. After a short courtship the pair elope, leaving the old man alone and hearthroken.

Jean obtains employment as the leader of an orchestra. After a time a little boy comes to his home. But this does not seem to cause the husband to cease his evil ways. His gambling and drinking make Yvonne's life one of poverty and want. Meanwhile, back in the Canadian town a prize of $500 is offered to the composer and performer of the finest violin solo. The old violinist works to obtain this reward.

Time comes when Yvonne finds herself deserted. Incidently she discovers that her son has inherited his father's musical ability. Reading of the contest to be held, she determines to have the child enter it. She travels from town to town singing while the child plays the violin. In this way she accumulates enough money to bring them home. The hand of poverty has also touched the old man and he is now living in a cheap hotel. Yvonne, with her son, takes a room in the same house, directly underneath that of her father. However, the father is not aware of their presence.

One night the little boy, wrapped in his dreams, is suddenly awakened by the wonderful strains of a violin coming from above. He believes it to be the answer to his prayers. He absorbs the wondrous melody with the idea of playing it when the contest comes off.

The day of the contest arrives. Being the youngest competitor, the little fellow, with his golden hair, is invited play first. Meanwhile the old man comes to the hall, and his heart is chilled as he listens to his own melody being played by the fair-haired boy. As the child finishes, the audience applauds mightily. The boy is told to return later to receive the reward.

As the child is being led down the aisle by his fond mother he sees the old man standing at the rear of the audience, tears coursing down his cheeks. Then the girl observes.

A touching reconciliation follows, after explanations, and the happy little family wends its way homeward.

The Old Violinist Hears of His Daughter's Elopement.

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Lucius Henderson, the new Imp director, has among other things had a wide and varied theatrical experience. Coming, as he does, from the ranks of the legitimate, where he spent many years treading the boards in as many characters, he combines a wonderful sense of the true drama with his experience as a director of motion pictures.

When Mr. Thanhouser formed his first company eight years ago, he selected Mr. Henderson as his second director. Mr. Henderson worked under Mr. Thanhouser at the New Rochelle studios until the company was taken over by the present regime. Mr. Hite, of the new Thanhouser company, transferred Mr. Henderson out to Los Angeles, where he produced "Cymbeline" and "Carmen", said to be the finest features ever produced by that company. Following this, Mr. Henderson was given control of the Majestic company, where he occupied the position of managing producer.

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Joseph Gollomb, who is a graduate of C. C. N. Y. and a master of arts of Columbia University, comes from the editorial staff of the New York *Evening Mail* to the Eastern Scenario Department of the Universal. He was dramatic critic of the New York *Call* for three years, and has been on the editorial staffs of the *Evening World* and several other New York publications, as well as special writer for the *Evening Post* and *Times*. He has also contributed to several fiction magazines. While on the *Evening Mail* he wrote "Lucille Love" for the paper, and designed and conducted the contest in connection with it. His story, "The Thread of Life," is being produced by Ben Wilson, and "The Flower ofthe Soul" has been accepted for production by Lucius Henderson.

UNIVERSAL MISCELLANY

Scene Photographed at Night for "The Brand of His Tribe".

DEATH AVERTED DOING "THE MASTER KEY"

Everything was in readiness and the real action was about to start. Some one suggested that they test out the strength of the cable before attempting the ride. A weight of about three hundred pounds was put in it and it was started on its journey. Just as it reached the deepest part of the canyon there was a sharp snap. The cable broke from its fastenings and the bucket dropped with a crash into the chasm. White-faced, the players looked at one another, thinking what must have happened if Robert Leonard had been in the car instead of the test weight.

This occurred in the staging of the second episode of "The Master Key," produced under the direction of Robert Leonard, with himself playing the lead role.

According to the scenario Ella Hall, returning from the mine, is given a ride on an ore car with one of the miners. On the way out, a premature shot stuns the miner and he falls from the car, leaving Ella unable to stop it. As it shoots from the mouth of the tunnel Leonard, as the mining engineer, sees it, and realizing her danger, jumps into an ore bucket which crosses the car-track and shoots along the cable at top speed, across a canyon one hundred feet deep and, stopping where the cable crosses the track, leans from it and drags Miss Hall from the ore-car as it passes under him.

The following day the cable was repaired and again tested, this time to five hundred pounds, and the action was taken. And at that, the scene as it was taken was not without its danger. The ore-car in which Miss Hall was riding was really bound for the ore dump, and with no one on board to check it in its wild race, if Mr. Leonard had failed to catch her as she went under, she would certainly have been dashed to death. But in the lexicon of the photoplayer there is no such word as failure, and the scene was taken without injury to anyone.

KERRIGAN SIGNS NEW TWO YEAR'S CONTRACT.

J. Warren Kerrigan, who has been one of the strongest players on the Universal program, has just signed a two years' contract with the Universal Film Manufacturing Company, which is entirely satisfactory to both parties and disposes of the immediate future of this talented photoplayer. Mr. Kerrigan has just begun the new series of Louis Joseph Vance's O'Rourke stories, which appeared in the *Popular Magazine* and virtually made it popular. No expense is being spared to make this series as wonderful as any the Universal has ever undertaken. Settings are being built for each story every bit as elaborate as the set of the Inn of the Winged God which is shown in the accompanying cut. Mr. Kerrigan is so interested in the series that the matter of signing a two years' contract was a very informal matter. However, everybody concerned, Mr. Kerrigan, the Universal and the Universal patrons, are to be congratulated.

SYDNEY AYRES NEW DIRECTOR FOR POWERS.

UNIVERSAL CITY, Col., Nov. 9.—Sydney Ayres, formerly with the American Company, has arrived in Universal City to direct and play leads in the Friday Powers Company. The acquisition of Mr. Ayres is an important move on the part of the Universal, and in line with its policy of obtaining the services of the best players on the screen for the Universal Program.

Mr. Ayres has had wide experience both on the screen and on the legitimate stage. He was a member of the first "101 Bison" company.

"DAD'S BOY" A FEATURE

A special feature, in many bowling parts, has been issued by William Worthington of the Universal under the title of "Dad's Boy".

Long black cigars and congratulations have followed Mr. Worthington all over Hollywood since the doctor announced that it was a boy, and that the mother was doing nicely. The father has not decided yet whether his son shall attend Yale or Harvard. In any event that baby is a dandy, weighing ten and a half pounds the day of its arrival. Mr. Worthington, the proud daddy, is a character player of no mean ability with the Turner Feature company. His work in "Damon and Pythias" was especially creditable.

UNUSUAL SET, BUILT ESPECIALLY FOR "THE INN OF THE WINGED GOD".

VISITS UNIVERSAL CITY.

During his stay in Los Angeles, where he appeared at the Majestic Theatre, Harry Lauder, his wife and William Morris, his manager, were guests at the Universal's West Coast plant. Under the personal guidance of General Manager Isadore Bernstein the little party was introduced to several Universal photoplayers, countrymen of the comedian. After watching several of the companies at work at the studio, the party motored to Universal City, where Mr. Lauder was initiated into the mysteries of production of several of the big features which the company is staging at present.

"Hoot mon" was the password, and among the merry crowd of Highlanders there was considerable talk of Glasgow, Edinburgh, lochs, cairns, braes and such Caledonian products, and as the sunny Scot bade farewell to the others before the doors of the general offices in Hollywood, he was loud in his assertions that on his entire tour he had not spent another such pleasant afternoon as the one spent as the guest of the Universal.

CLEO MADISON TAKES NEEDED REST.

Now that she has passed without serious injury 3 reels of imminent death in the production of "The Trey o' Hearts" series, Cleo Madison, the plucky little lead with Lucas' Gold Seal Company, has decided to do what she has said she would never do. She is taking a week's vacation.

Riding her recently purchased Arabian, "Vance", and accompanied by her huge collie, she intends spending the greater part of her time in the mountains.

GERMAN INN BUILT FOR "O'ROURKE" PLAY.

Director Jacques Jaccard of the Universal-Kerrigan-Victor company, in completing the last four hundred feet of No. 3 of the "Terence O'Rourke" series, decided that it was absolutely necessary to erect a building for the purpose of using it in this popular production. An inn, such as one is accustomed to seeing in Heidelberg, Germany, was built on the new ranch at Universal City, and those who have seen it say that it is truly as realistic as those seen abroad. Made of reinforced concrete with stained glass windows it reproduced on the celluloid perhaps better than if it had been taken across the water. There were no highlights to make the cameraman peeved. In the foreground of the picture reproduced here is the director, Mr. Jaccard, and the star of the series, Jack Kerrigan. The name of the picture is "The Inn of the Winged God", and it will be released December 7.

WALLACE KERRIGAN MARRIES, BUT—!

By outwitting an auto loaded with a gang of wild, hilarious, shouting desperadoes, bent on kidnapping them, Wallace Kerrigan, superintendent of the Universal ranch, and his bride of but a few hours recently proved that romance and adventure art not all for the motion picture player. Some of it falls to the lot of ordinary mortals.

Running away from their host of friends in Los Angeles, Mr. Kerrigan (who, by the way, is Jack Kerrigan's twin brother), and Nina Richdale, popular member of Santa Barbara's exclusive set, made a flying trip to Santa Barbara, where they were married secretly (or so they fondly supposed).

The news, however, leaked out some way, and a crowd of friends, newspaper men, photoplayers and the like from Santa Barbara hurried to the station to capture them as they were leaving and

(*Continued on Page* 16.)

Representation of English Street Scene Built at Universal City for Otis Turner's Production, "Called Back".

"HIS NIGHT OUT"

Ernest Shields
As the Boy.

He had tried kindness. Still her father objected to him. Then he tried force. Yet his efforts failed until he brought the minister to the girl's house and had the knot tied on the spot.

JOKER COMEDY.

Betty Schade
As the Girl.

An Embarrassing Position.

Trying to Drown His Troubles.

A Desperate Attempt.

Her Father Raves in Vain.

COMEDY AND DRAMA IN "HIS UNCLE'S WILL"

Rex drama, in two reels, featuring Ella Hall and Robert Leonard, is a delightful play. Written and produced by Mr. Leonard.

Released November 19.

CAST.

The Nephew.....Robert Leonard
The Girl in Question.....Ella Hall
The Matron.....Helen Wright
The Secretary.....Robert Chandler

IMAGINE yourself suddenly in the position of either marrying a girl whom you have never seen before, or else losing an inheritance and going to work like a day laborer. Would you take a chance and at least see the girl, or would you throw the whole thing down as an imposition, as preposterous? Perhaps that would depend on how you were raised. If you had been previously independent, financially and otherwise, if you had the real American youth's spirit and ideas which gives him the right, above all others, to choose whom he shall marry, it is likely that you would say, "Go to the devil" to the condition in your deceased relative's will. And that is just what the young nephew, the hero of this delicious comedy-drama, said; and yet, that is just where the story began.

"His Uncle's Will" was written and produced by Mr. Leonard himself. He also acted the leading role with Miss Ella Hall, the winsome little Rex leading lady, playing the "girl in question". And just as these two superb artists are delightful in their respective roles, the play is delightful: there is comedy and drama every moment that the picture is on the screen. How this young nephew starts out to get a job, how he meets the very young woman he was trying to escape, how he falls in love with her and she with him, without either knowing the other's identity; how the elopement is arranged and carried out and how the sudden awakening comes, owing to the fact that they are independently wealthy, makes you smile and enthuse over the quaintness and cleverness of it all. "His Uncle's Will" is a romance, clean and entertaining, with a big laugh in it.

All That Was Left for the Aunt.

Upon his return from Europe, Arthur Stephens, through his secretary, learns the terms of his recently deceased uncle's will. He is to be disinherited in case he refuses to comply with one condition—that he marry the daughter of an old friend of his uncle's. This young woman he has never so much as seen. The same day, while out driving in his machine, Stephens makes the acquaintance of a charming little country girl and his heart tells him he has, at last, found the girl of his choice. Returning home, he informs his secretary that he cannot hear of his uncle's preposterous demand, and forthwith he sets out to secure employment.

The lawyer, who is acting as executor of the will, receives an answer to his communication addressed to the girl in question, in the form of a little unsophisticated country girl. Not being able to locate Stephens, and not knowing what to do with the girl in the absence of her future husband, he gives her a letter of introduction to the matron of a certain young lady's school, where she is admitted and cared for by the matron in charge.

Answering an advertisement, Stephens secures the position of chauffeur to the matron of this same school. He there meets, for the second time, the little country girl of his dreams. He soon wins her love, and after many narrow escapes, the young people succeed in eloping. All ends happily when he finds that he has unwittingly fulfilled the condition contained in his uncle's will.

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One of the most realistic duels ever fought before the camera was this week staged in the third episode of the "Terence O'Rourke" series, in which J. Warren Kerrigan is appearing in the title role.

Although he was already considered proficient in the handling of the broad-sword and foil, Mr. Kerrigan spent two weeks training under the direction of one of the best fencing masters on the Pacific Coast. The result exceeded even the fondest hopes of Mr. Kerrigan and his co-director, Jacques Jaccard.

The finished production of this chapter in the series is regarded by those who saw it projected at the company's theatre at the Hollywood Studios as even better than the two that have gone before it. This instalment has also witnessed the first work with the Universal company, of Gretchen Lederer, whose work with a number of Eastern companies has placed her name well up on the list of coming photo stars.

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Cleo Madison, of "The Trey o' Hearts" fame, has returned from her well-earned week's vacation and, apparently, in better health and spirits than she has been for a long time, announces that she is again ready to take up her work as leading lady with the Gold Seal company, under Mr. Lucas' direction.

"Vancer, my pony, and I", said Miss Madison, in speaking of her trip, "have had the best time we ever spent together. We traveled over rough mountain trails and stopped to rest under the overhanging sycamores when we were tired. I had one experience, however, which left me rather frightened for a time, in spite of what I went through in "The Trey o' Hearts". I got lost. It was the first time such a thing ever happened to me, and I hope it will be the last

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No sooner had King Baggot recovered from his eye trouble, than Jack Cohn, editor of the Universal Animated Weekly, followed in his wake. While hurrying out of the Imp studio a few days ago, Editor Cohn was struck in the eye by a cinder from a passing train. The eye became inflamed and swollen, until he was forced to seek the services of a surgeon. He will be back at his desk in a few days.

UNIVERSAL MELTING POT

WALLACE KERRIGAN MARRIES—BUT

(*Continued from Page* 13.)

carry them off to pay the penalty for having attempted so rash a thing as a secret marriage.

On their way to the station the couple were informed of the plot, and knowing what would result if they were caught they decided to motor to Carpenteria, just outside of town and catch the train there as it passed through. Anxiously the plotters awaited the coming of their victims. As the train moved slowly from the station, a fellow-conspirator rushed up and told of their quarry's plans. Jumping into a racing car that stood near, the entire gang started in a wild race to beat the train to Carpenteria.

Just here comes the strangest part of it all, and what makes the story read more like a scenario than a real occurrence. The engineer on board the train was none other than "Hot Stuff" McComas, father of Baby McComas of the Universal company, and personal friend of the Kerrigans and the Richdales. Realizing what the kidnappers were up to as they swung out into the road paralleling the track, he threw his engine wide open and the wildest race of his railroad career was on.

Good will and honest intention won the day. With a wail from the whistle and shriek from the grinding brakes, the train tore into the station a bare two hundred yards ahead of the auto. The couple, who had been watching the race in the distance, hurriedly boarded the train, leaving a crowd of discomfitted plotters standing helpless on the station platform.

After a short stay in San Diego, the young people returned to Hollywood and the little vine-covered cottage that Mr. Kerrigan had long had in waiting for his bride.

In recognition of past services, and as a concrete testimonial of their congratulations and best wishes for the future, the Universal company had waiting for the young folks what is said to be one of the most perfect silver chocolate and tea services ever sold through a coast jeweler. Trimmed with ebony and with a satin gold finish inside the pieces, each of them bears the simple monogram of the Kerrigans.

"CHARLIE" DOES WORK OF SEVERAL HORSES.

Aside from his importance as a part of the big Universal zoo at Universal City, California, "Charlie", one of the largest of the company's pachyderms, is also an indispensable factor in the work of erecting the buildings of the new million dollar city. Dressed in a harness which weighs nearly 200 pounds, he is daily pressed into service in the moving about of great truck-loads of equipment and material used for construction purposes. While he was originally one of the most expensive beasts in the menagerie, through his willingness to work and accomplish what would otherwise require eight or ten horses, he has saved for the company almost the amount paid for him in the first place.

When a team of horses or an auto truck gets hopelessly stuck in a chuck hole or at the foot of a steep hill, "Charlie" is pressed into service and in his slow, ponderous, dignified way, he puts his head against the rear of the load, and with apparently no effort moves it on to solid ground, where he stops and seems to chuckle to himself at the futility of the smaller animals and machine-driven contrivances.

"Charlie," Big Universal Elephant, Making Himself Useful Around Universal City.

"THE MASTER KEY"
BY
John Fleming Wilson
FEATURING
ROBERT LEONARD
AND
ELLA HALL
START THIS WEEK.
MORE PRINTS HAVE BEEN SOLD THAN EVER BEFORE ON ANY SERIAL. BOOK IT EARLY OR YOU WILL BE LEFT.
SEE YOUR EXCHANGE AT ONCE.

"THE OPENED SHUTTERS"

(*Continued from Page* 7.)

As she and "Thinkright" reach the Mill Farm, near Portland, she sees the deserted old Tide Mill, with all its shutters closed. Imaginative, she says then and always after, that the old mill is sorrowing, and only love can open the shutters.

Edna Derwent, a rich Boston girl, who owns a cottage on a nearby island, is a friend and disciple of "Thinkright's." He has taught her to be patient with the false social life which means so much to her mother. Each Summer she comes to Hawk Island with Miss Lacey as chaperon.

Sylvia becomes jealous of Edna and all her beauty, charm and wealth. "Thinkright" stops this trend of thought in the girl, and after several severe tussels turns her thoughts into the right road. She struggles bravely.

Her uncle, penitent, arrives and is promptly taken with this niece he has never seen before. She forgives him. The next day Miss Lacey arrives at Hawk Island with Edna. This forgiveness is harder, but Sylvia, strong in her new right thinking, manages it. She is invited to the Derwent cottage for a visit.

John Dunham, an old friend of Edna's, comes for a visit, and his fancy is quickly taken with the imaginative Sylvia, whom she rescued in Boston the month before. Sylvia has a strong talent for painting. She has done some things with pencil, but longs for paint. She has no money and is too proud to ask any of her relatives. In her heart she adores John Dunham, Edna's friend, but has held herself coldly toward him because she thought that he and Edna were engaged. Suddenly she discovers that he loves her. In her embarrassment she drops her book of sketches, and "Thinkright" finds pieces of brown paper covered with drawings, all showing much power and talent. Edna leagues Judge Trent in a plan, and Sylvia learns that she is to have lessons in painting.

The winter passes. Sylvia is making rapid strides in her profession under Edna's special wing in Boston. Summer comes and she goes to the Mill Farm again for a visit. Walking alone on the edge of the river, she sees the shutters of the Tide Mill have opened and the windows are gleaming brightly. Just then John Dunham appears and asks her to go with him to the Tide Mill. It is open. The first floor is vacant, and so is the second. He asks her to go clear to the top, and there she finds a luxuriantly appointed artist's studio.

"Love opened the shutters," says John. "I bought the mill and furnished this for my bride." The old story is told, and the shutters of life open wide for the girl who had learned to think right.

Buy-a-Bale of Cotton for the South

Universal institutes a campaign to lessen the congestion of cotton in the hands of the tenants. Move will not only be philanthropic, but it will be good advertising as well. Buy a Bale!

AS usual, Carl Laemmle, president of the Universal Film Manufacturing Company, is behind a movement instituted to aid a worthy cause; it is coming to be habitual with him. This time it is the "Buy-a-Bale" movement in aid of the South, and to get as wide distribution to the helping hands as possible, Mr. Laemmle asks as many of the Universal exhibitors as read this to join in the movement.

Government estimates and reports presaged cotton receipts for the season 1914-1915 to be one of the largest and the quality of the staple the best the South has ever produced. The yield is expected to approximate fifteen million bales.

During the early stages of the harvest season there was every indication that the crop would bring a minimum of 12 cents per pound, or $60 per bale, making a total of $900,000,000.

But conditions brought on the European war, resulting in a summary curtailment of the world's consumption of American cotton to the extent of five or six million bales, causing an abnormal surplus and complete demorilzation of the cotton market.

Of a necessity there must be a large demand for a considerable portion of the 1914-15 cotton crop. This demand must be supplied at reasonable prices. In order to secure a reasonable price it is absolutely imperative that the surplus cotton be kept off the market in order that the law of supply and demand will fix the price for the remainder of the crop and insure to the South a fair price for that part of the crop which goes to market. Unless this is done the crop will lose one-third of its value, or a total of $350,000,000. The yield to the producer will be far less than the cost of production, which will spell ruin and bankruptcy throughout the South.

Farming in the South is conducted by two classes—the landowner and the tenant. The landowner will lease to the tenant so many acres of land, taking in payment of the rentals so many bales of cotton. Then the tenant is compelled to go to his merchant, who agrees to furnish him supplies through the season, taking a mortgage on his cotton crop to guarantee payment of the account. The merchant, in turn, gets his jobber to carry his accounts until the Fall season, and the jobbers in the larger cities make arrangements with their bankers to carry them until the cotton crop is marketed.

The landlord is generally a man of some means. He can usually afford to store his crop himself and wait until there is a market for the product. The tenant, on the other hand, is compelled to sell his cotton regardless of whether the price is five cents a pound or fifteen cents.

It is the tenant's cotton which must be disposed of that is termed in the South "distressed cotton". And this is the cotton which the "Buy-a-Bale" is taking care of. So any cotton that is purchased through subscriptions from the North should be purchased from tenants.

There are two ways in which a Northern exhibitor might purchase cotton. The most novel way would be for exhibitors to purchase the bale and have it actually shipped to them. This bale could be placed in the lobby of the theatre, and a placard attached, announcing that this was purchased to aid the South. This would be especially effective in the North and West, where the most of the people have never seen a bale of cotton. From a showman's standpoint, I would say that this is the method for the exhibitor to pursue. He will not only get "value received" in the cotton which he buys, but he will get twenty times the value of the bale in advertising and publicity.

The other plan would be to have a certified warehouse receipt covering the purchase of the cotton. This receipt would state that the bale of cotton weighed so much, giving the identification number, and stating that the insurance and storage charges had been paid, and that the bale was held in a certain warehouse. This paper at once becomes negotiable and can be handled through the banks at any time.

No one who purchases a bale of cotton at ten cents a pound is "contributing" greatly to anybody nor is he taking any apperciable risk, for with cotton selling at 6½ cents today—the lowest price it has brought in years—the purchaser can only lose 3½ cents a pound.

"BUY-A-BALE DEPARTMENT UNIVERSAL FILM MFG. CO., 1600 Broadway, New York.

Enclosed please find check amounting to $.....for which you are authorized to buy for my or our account.....bales of distress cotton at the rate of 10 cents per pound at point of shipment—basis, good middling.

If the cotton exceeds 500 pounds per bale I, or we, agree to pay for the excess at the rate of 10 cents per pound; if the cotton weighs less than 500 pounds per bale you are to refund me, or us, the difference at the rate of 10 cents per pound.

I, or we, agree to hold this cotton for a period of one year, or until the market price exceeds 10 cents per pound.

Shipping instructions. (If to be warehoused please specify.)

.....

.....

.....

Name.....

Address.....

Cut out this coupon and mail, with your check, to the "Buy-a-Bale" Department, Universal Film Manufacturing Company, 1600 Broadway, New York City.

THE CLIMAX OF FILM ACHIEVEM

THE MOST VITAL AND GRIPPING FIL
DRAMA EVER PROJECTED:

THE MASTER

by JOHN FLEMING W

A Thrilling Story
Mystery and Ro

NT!!

EY

SON

ance!

FIFTEEN MOVING WEEKS

UNIVERSAL

THIRTY PICTURES REELS

PRODUCED UNDER THE PERSONAL DIRECTION OF

ROBERT LEONARD

WHO IS FEATURED WITH

ELLA HALL

IN THIS MASTERPIECE

Stories of the Single Reelers

Alone in Desert, Men Duel To Death

"MAN TO MAN".

Frontier Drama—Released Nov. 21.

Fred .....Frederick Church
His Brother.....Jack Blakeley
Jay .....Jay Morley

When Fred, the sheriff of Tulare County, receives word that his younger brother, across the line in Inyo County, has been elected sheriff, he intrusts affairs to his deputies and starts over to offer his congratulations.

Jay, the defeated candidate for sheriff, picks a quarrel with Jack, the younger sheriff. He snatches Jack's gun and then coolly insults him. Jack grabs Jay's gun and draws on him. Jay calls attention to the fact that he is shooting in self-defense. So when the elder brother arrives he finds his brother dead. He is prevented from shooting Jay by the bystanders, who tell him that Jay only protected himself. Jay leaves. Fred examines the gun in Jack's hand, which Jack had snatched from Jay. Finding it empty, he at once realizes that his brother met death through a deliberate murder. He informs the bystanders that he intends to avenge his brother's death if he has to follow Jay to perdition. The man hunt begins.

Into the desert the two men go. A sand storm comes up. Both lose their horses. Days pass. Reduced to his last shell, Fred fires—only to miss. Jay sees him throw away his gun and start for him. Fred is helpless from weakness. Jay kicks and curses him and edges off with his gun, covering him. But he, too, has expended his ammunition. Knife in hand Jay starts for him, and with the strength of a cornered beast the sheriff wards him off. The death struggle begins. When the sun sets the sheriff stands over the man, his oath of vengeance fulfilled.

Triple Alliance Ends Battle of Nations

" THE BATTLE OF THE NATIONS".

Joker Comedy—Released Nov. 21.

Schultz .....Sam Kaufman
His Wife.....Louise Fazenda
Henri .....James Kelly
His Wife.....Gail Henry
Chauncie .....Wm. Franey

England, represented by Chauncie, seeks alliance with France. France is represented by the fair Marie, daughter of Henri. Henri is willing enough, but allows Marie to do as she pleases. Marie's relations with Germany, however, makes such an alliance impossible, for Germany is young Jakie Schultz. Chauncie is enraged but does not lose hope.

The French and German families, now fully understanding how matters stand, drink to the happiness of the betrothed young couple. Chauncie is left out in the cold. The two families are together thick as bees in the spring-time when suddenly comes news that war has been declared between their respective sods. Immediately a blank wall of hate rises between them. Trouble starts. Jake and Marie also read the dreadful news, but intense love conquers. They declare strict neutrality.

War between their families starts. Chauncie then sees his chance. He calls Henri's attention to the fact that Marie is betrothed to a hated German and offers his fighting strength to Henri if his proposed alliance to Marie is clinched. Henri takes him up and endeavors to separate his daughter from Jake. Likewise Schultz endeavors to separate his son, Jake, from Marie. A terrible battle in the meanwhile rages between the chagrined families. It is brought to an abrupt stop by the intervention of America, in the shape of husky cops who duck the contending parties in the horse trough to cool them off.

When Marie and Jakie return home and announce their marriage they are disowned. A year later, the banished young pair form a triple alliance. The third partw being a sweet rosebud babe. With hearts yearning to see the old folks, Marie and Jake go home. The third party to the triple alliance has its wee say in the matter, and effectually seals the peace pact between the warring factions in happiness forever.

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Girl Thief Shot Down Like a Dog

MARY FULLER IN "THE PHANTOM CRACKSMAN".

Victor Drama—Released Nov. 16.

The Phantom Cracksman...Mary Fuller
Mr. Brandt .....Chas. Ogle

Directed by Walter Edwin.

"Big robbery. Watchman chloroformed. Supposed to be the work of the notorious criminal, the Phantom Cracksman", reads this newspaper article.

It was a big joke at police headquarters and the joke was on Nolan, who had sworn he would capture this elusive crook.

It was the talk of all the clubs. Mr Brandt, of the Republican Club, sneered at what he called the inefficiency of the police. "I would like to see him rob my house", was his last remark as he left the club that evening.

A few hours later the joke was on him. Notwithstanding his elaborate system of burglar alarms, "The Phantom Cracksman" walked in and cleaned out his safe while he was dozing on a chair in the adjoining room. The police and press were soon on the scene and also some of his friends from the club. The police pointed out that the burglar had entered through a window, which was fairly obvious as Mr. Brandt had seen him go out that way, and the garden path below showed evidences of bad markmanship. Brandt was getting worked up into a rage. The reporters made notes ,but on one seemed to do anything.

A few weeks later he was robbed again and this time he caught a glimpse of "The Phantom Cracksman's" face. That is all he did catch. He was surprised to find that it was the face of a woman. But such was his rage that he would have shot her at sight had she not been too quick for him.

It was months before he saw her again, this time as a woman of fashion who knew how to spend (his) money lavishly and artistically. Controlling himself with an effort, he sent the hotel clerk for the police and then addressed her.

As she turned to flee he seized her by the wrist. Two or three flashes from her eyes and one or two pleading remarks and he was on her side and ready to stand between her and the police.

But the wages of sin? She died in his arms with a bullet in her lungs.

George Hall, Eastern scenario editor for the Universal, announces that he is ready to buy all kinds of stories.

Girl Steals Baby To Sell For Fifty Cents

"TRAFFIC IN BABES".

Rex Comedy-Drama—Released Nov. 22.

The Bachelor.....Herbert Rawlinson
The Valet .....Frank Lloyd
The Girl .....Beatrice Van
The Widow.....Helen Wright

Jack Hardy, wealthy young bachelor, loves Ann Farris, daughter of a banker. He is proposing to her when a note arrives from her father saying that he is to be arrested for embezzling and is committing suicide rather than face the disgrace. Ann sends Jack away and takes a position as nurse in a family going to Europe, rather than have her lover burdened with the shadow of her father's act.

Two years elapse. Fate picks Katie O'Brien to bring the lovers together. Katie, whose mother is a washwoman, tends the baby in the street. It is while she is in the residential section that she meets a pretty but weary-looking nurse girl tending a baby boy. The nursegirl admits that she doesn't like caring for the baby. Katie remembers.

Later, Katie's charge is saved from drowning in a sewer ditch by a strange young man. This young man playfully offers to buy the baby for fifty cents. Katie refuses, but says she knows where she can get a baby for him. The young man gives her fifty cents.

Katie, watching her chance, manages to carry off the baby which Ann has charge of. She deposits the infant in the young man's apartment and departs to buy a kewpie doll.

Jack, for he is the strange young man, returns from his walk and is much amused to find the baby there. The valet has awakened and is much disturbed. After a romp with it, Jack reports the affair to the police. It is when Ann comes to identify the lost baby that she meets her former sweetheart. Incidentally, Ann decides that she doesn't want to hide any longer—that she is quite willing to become Jack's wife.

Force Wins Girl Where Kindness Failed

"HIS NIGHT OUT".

Joker Comedy—Released Nov. 18.

The Young Lover.....Ernest Shields
His Sweetheart.....Betty Schade
Her Father.....Phil Dunham
His Friend.....Eddie Boland

Ernie, who is in love with Betty, has trouble in seeing her, owing to her father, who objects strenuously. Father, catching them in an embrace, tells the ardent wooer that he is not the man for his daughter; that he is a weakling; that he wants a man of force for his daughter.

Ernie seeks consolation at the club and becomes intoxicated. In this condition Ernie is interested in the pre-historic decorations on the wall. Leaving the club he falls asleep on some stone steps, where he dreams of being in the primeval period where he is in love with Betty. Another leader of the primitive men is trying to steal his intended bride. A war ensues, in which he displays skill and recovers her. In the embrace he is awakened by a policeman.

The dream has given Ernie added courage. He goes to his sweetheart's house that evening, intent on kidnapping her. He gets in the wrong room and carries father out, only discovering his mistake in the lower hall. He shoves father out the window. Another attempt at kidnapping ends in the discovery that he has brought the negro maid to the minister's house. He then decides to take the minister to Betty, which he does. They are married in due form.

Unbounded Laughter In Nestor Comedy

"WHEN THEIR BRIDES GET MIXED".

Nestor Comedy—Released Nov. 20.

First Bride.....Victoria Forde
First Bridegroom.....Eddie Lyons
Second Bride.....Bess Meredyth
Second Bridegroom.....Lee Moran

Lee and Bess elope and are secretly married. Eddie and Vic do the same. Both couples stop at the same hotel and are assigned to adjoining rooms. Lee goes out to attend to the baggage, leaving Bess in her room. Eddie leaves Vic to go out and get a smoke. Bess looks for Lee and meets Eddie in the hall. They are brother and sister who have not seen each other for a year. Both are afraid to tell of their marriage.

Bess takes Eddie into her room for a chat. Lee, returning, sees them enter the room. He is about to break in when Vic comes from her room and recognizes Lee as an old school-friend. He, thereupon goes into Vic's room and is seen by Eddie, who has just come out of his sister's room. Eddie then tries to peep through the keyhole. The house detective comes upon him and orders him downstairs. Lee comes out of Vic's room and rushes to his own room and is in the act of listening at the door, when the house detective orders him away. Both girls then go in search of their husbands. Eddie returns and finds his wife gone. Bess, returning, meets her brother and they again go into the room, just as Eddie's wife comes around the corner of the hall and sees her husband enter a room with another girl.

New complications arise between the two bridal couples and the house detective. Both brides and bridegrooms are arrested. The police judge becomes so muddled in trying to understand the relationship of the quartette that he lets them all go.

Explanations and a reconciliation follow.

Captured Bandit in Order To Marry

"THE SCHOOL TEACHER AT ANGEL CAMP".

Frontier Drama—Released Nov. 14.

The School Teacher....Frederick Church
Edythe .....Edythe Sterling
Her Brother.....Jay Morley
The Bandit.....Jos. J. Franz

Fred, the school teacher at Angel Camp, has fallen in love with Edythe, one of his pupils. On account of his small salary, however, he has never dared to propose.

A reward has been offered for the capture of a bandit. Through finding a note, Fred learns that a robbery has been planned. The day following, when he calls upon Edythe to recite, she tells him she can't, showing him her book with a piece torn from the page. Fred discovers that the note he found matches with the torn page.

School over, Fred tells Edythe to send her brother to him. This she does. The teacher accuses Jay, the brother. He finally confesses that he and another party had planned to hold up the Angel Camp Saloon.

Fred ties Jay up and then proceeds to the saloon. He first fixes his arm in a sling, however, concealing in his hand a gun. Joe enters the saloon, orders a drink and then, whipping out a gun, commands hands up. Through his bandage Fred fires, wounding Joe in the arm. Joe is overpowered.

Edythe, who has followed her brother to the school, releases him. Jay hurries to the saloon. There he shows Fred a deputy sheriff badge, telling him that he had arranged the affair to catch Joe, of whom he was suspicious, in the act. A little later Fred tells Edythe that Jay is going to divide the reward "With Us."

Refuses To Arrest Girl At Mother's Deathbed

"A FRIEND IN NEED".

Eclair Drama—Released Nov. 22.

Josie .....Clara Horton
The Policeman.....Stanley Walpole

Josie, a girl brought up in poverty and want, is the sole comfort of her widowed mother. When the latter is suddenly stricken ill, the child is almost frantic. She renders her all the aid possible, but the doctor says that she must have a certain kind of medicine and a little wine or she will die.

The heart-broken Josie races to the drug store with the prescription, but is roughly turned away by the druggist when he finds she has no money. She goes out on the street and narrowly escapes being knocked down by the hurrying crowd. Pausing in front of a fruit stand, she is moved on by the Italian peddler, who turns to wait on a messenger boy

(Continued on Page 24.)

"WHEN THE BRIDES GOT MIXED"

It all happened in a hotel where two young couples went on their honeymoon. The husbands thought their wives untrue. But after a wild, laughable scramble all was explained.

Victoria Forde
As a Bride.

Eddie Lyons
As a Husband.

NESTOR COMEDY.

Just Married.

The Discovery.

Another Discovery.

Arrested!

Ohio's Governor in Victor Drama

"For the People" introduces Governor Cox of Ohio for the first time in pictures—Victor Two-Reel Drama taken in Columbus, Ohio.

Released November 20.

CAST.

The Senator.....Matt Moore
His Fiancee.....Dorothy Phillips
The Governor of Ohio.....Governor Cox
State Senators, etc.

IT has again remained for the Universal to establish an innovation—to be the first company in the history of motion pictures to have the governor of a State and his entire legislature participate in a photoplay. Governor Cox of Ohio and the Ohio State Legislature are the governor and legislature seen in the two-part Universal-Victor photoplay, "For the People". To make this feature, which has for its definite purpose, aside from its entertaining qualities, the showing of the extreme benefits of the Workmen's Compensation Law as applied in a practical way, the Universal sent a company of artists, under the direction of Stuart Paton, to Columbus, O., to stage that part of the action which takes place in the Governor's private office and the Senate chamber. A complete lighting system of a special kind was taken along; mechanics were on hand to suspend these lights from the ceiling of the Senate chamber and the Governor's office.

Result: You have one of the big climaxes of the play, where Matt Moore, as the young Senator, makes his tremendous appeal for the Compensation bill, acted out among real senators in a real senate chamber—and one of the most noteworthy senate chambers in the United States, Ohio. Naturally, the atmosphere is perfect in every respect, is impressive by reason of its absolute realism.

"For the People", as a play, is another of the many indications of the Universal's enterprise—of its ambition, which is being realized every day, to give the exhibitor and the patron something novel, startling, wholly original. And that is what this feature will prove to be. Because of the state officials' appearance, because of the big theme of compensation law handled and because there is a big, human-interest drama around which all the other features swing, you will find in the play much meat for reflection. You will remember the play as one out of the ordinary, one which only the Universal could have given.

As a prologue to the story you are shown a big landslide, an accident in a gravel pit, as a result of which a workman is killed. You are shown how, under the old insurance law, his family was abused and cheated out of the money justly due them. Following, you are introduced to a young lawyer-politician, a man of the people, who is achieving power and popularity through his progressive methods and beliefs. He is in love with the daughter of one of the big political bosses who is, incidentally, a wealthy, grafting contractor. The boss objects to the young man as a suitor, principally because he fears him in a political way. He fights him bitterly at every turn. When this fails, the boss approaches the young lawyer and seeks to bribe over to his way of thinking. It is only the appearance of his daughter which keeps him from being thrown from the house.

It is at this point that the big boss plays his trump; he forges his daughter's name to a letter which informs the young lawyer that he cannot hope to win the girl, believing, as he does, and fighting her father. The young lawyer sees himself standing between the necessity of choosing between his sweetheart and his beliefs; he decides, after a terrific mental struggle to pursue the line of duty marked out for him. He will fight for the people.

You next find him elected senator. The day comes when he must deliver his final appeal in the senate chamber to have the Workmen's Compensation Bill made law. He delivers his address; the girl is there to hear him. A vote is taken. The bill is passed.

Prior to this the young senator had visited Governor Cox to secure his support and advice in advancing the cause of the bill. This marks one of the scenes in the play. After the bill is passed it comes before the Governor for his signature, the last thing needed to make it law. Several State would like the same.

Later, the young senator discovers the letter from his sweetheart, to be a forgery. Explanations are made and a reconciliation is brought about, while the old father is forced to consent. You see, then, the practical effects of the compensation law when applied.

The Young Senator Visits the Poor.

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Because of his years of experience on the Cleveland National Forest, Leigh Smith, formerly a member of the Gold Seal (Universal) company, which recently completed "The Trey o' Hearts" series, has been appointed to the position of forester at Universal City. He has been given a saddle horse and a pack-outfit. Riding the one and railing the other, he makes daily pilgrimages into the mountains that surround the photoplay city and brings back sprouts and roots of strange and unusual species of California plant life, to be transplanted for ornamental purposes about the buildings and along the driveways and boulevards of the city. He is also planting a complete pine forest of about 2,000 trees to be used for lumber country.

⚜ ⚜ ⚜ ⚜

Mary Fuller is getting quite used to sitting for a portrait drawing while she writes or makes up. She has been deluged by artists who want poster or cover reproductions of the Universal Star, and every day last week there was a new artist in her dressing-room at the Imp studio using her as a model but not restricting her work.

"A FRIEND IN NEED".

(*Continued from Page* 21.)

who has left his bicycle on the curb. In a flash Josie makes up her mind. Seizing the bicycle she rides madly offff. Stopping at the first bicycle store she persuades the man to give her $5 for the wheel. Purchasing the medicine and wine, she races to her home.

Meanwhile, the messenger boy discovers the theft of his wheel. He points out Josie as the thief. The officer is about to take her when she explains. Although the boy wants him to take her away, he allows her ten minutes grace. Entering the room the child gets the medicine ready and proceeds to her mother's bed, only to find that she is dead. At this moment the policeman indicates that the ten minutes are up and the messenger starts to rush in. The policeman stops him and, gently opening the door, sees a sad tableau. Taking in the situation at a glance, the man in uniform pays the messenger boy and leaves.

Playing at Suicide, Girl Takes Hair Tonic

"NAUGHTY NELLIE".

Crystal Comedy—Released Nov. 17.

Nellie consents to marry Charlie. Father refuses to give his consent. He orders Charlie out of the house. Nellie is heartbroken. She writes a letter, telling him that she is going to pretend that she has taken poison by mistake and scare her father; the maid will be sent for the doctor, and, instead of going for a real doctor, will get Charlie.

While leaving the room to get an envelope, the maid enters and reads the letter; she pours some hair tonic into the bottle. Nellie takes the supposed poison and all but goes into convulsions. The maid calls her father, who calls a real doctor. The doctor tastes the poison and gives Nellie a glass of medicine. Charlie arrives and tips the maid so that she will not give away their scheme. He fixes his false beard and enters. The real doctor, becoming indignant, leaves the house. Charlie leaves the room; he goes down stairs and removes his beard. Her father leaves the room and discovers the beard in the hall. He returns to the bedroom and, much to Nellie and Charlie's disappointment, throws the latter out.

Mummy Comes to Life in Strange Manner

"OH! YOU MUMMY".

Crystal Comedy—Released Nov. 17.

The long-watched-for mummy arrives at the museum. The professor is elated. Meanwhile, his niece is being entertained by her beau. Hearing her uncle coming, she has Harry climb into the Davenport. Her aunt and uncle enter and the latter speaks about the mummy. Harry, who is suffocating, begins to yell; the professor is alarmed and looks around. Slowly the lid of the davenport raises and Harry peeks out; the professor discovers him and yanks him out; then orders him out of the house.

The college boys play a joke on the professor. They bind Mabel and substitute her for the real mummy. Arriving at the mummy's case, the professor is surprised to find the mummy alive. Mabel walks out and soon is making love to him. He leaves the room to get a drink. She immediately exits. Returning, the professor is alarmed to find that his mummy has gone; he runs to the street.

In the meantime, his niece has removed her disguise and she and her friends are talking in her home. When they hear her uncle coming they all hide excepting Mabel. The professor's tale of his loss is soon related and Mabel discovers his mummy.

Universal Boy in Role of Cupid

THE UNIVERSAL BOY IN "CUPID AND THE FISHES".

Imp Comedy—Released Nov. 19.

Featuring Little Matty Roubert.

Matty visits an uncle on the Jersey coast, and is speedily initiated in the fishing fleet. The life-savers take a fancy to him. Matty takes a trip in the breeches buoy, the life-saving appliance made to carry folks from a shipwreck to safety.

Every one likes Matty, except Ralph, who is the bully of the settlement. His attentions to Rose, Matty's cousin, are obnoxious to her. Matty tells Ralph what he thinks of him. One day Matty sees a sailor lashed to a portion of a mast and calls the fishermen and has the castaway brought ashore.

The unfortunate, who is a handsome fellow, works with the fishermen and it is not long before there is a romance between himself and Rose. Ralph grows jealous. Knowing it to be a prison offense to catch fish under the legal size, he takes a very small one and puts it in his rival's basket. The fishing inspector sees the small fish and is about to place the innocent man under arrest when Matty, who has witnessed the deed, comes forward and accuses Ralph. The indignant fishermen cast him from the community. Rose marries the castaway.

LLOYD TO DIRECT.

Because of the excellent showing he made while directing the Turner Special Feature Company during Mr. Turner's trip East, Frank Lloyd is soon to be given a post as director of a new Universal company to be organized especially for him.

Not until the completion of the fifteenth installment of "The Trey o' Hearts" series, however, did the company start its productions, for George Larkin, present masculine lead with the Gold Seal company, is to be made Mr. Lloyd's lead. Playing opposite him will appear Helen Leslie, one of the youngest Universal stars, who, though less than four months in pictures, is already on the high-road to success. Mr. Lloyd, himself, will play the heavy character leads and Marc Robbins, formerly of the Kerrigan-Victor company, will also be enrolled with the new company as character man.

The films are to be released under the Rex brand.

Graphic and Timely Cartoon from the Animated Weekly Work of the Famous Cartoonist, Hy. Mayer, Editor of Puck.

THIS WEEK'S PROGRAM

MONDAY, NOV. 16:
IMP—The Treasure Train (2-R. Railroad Drama—King Baggot)***
VICTOR—Mary Fuller in "The Phantom Cracksman" (Detective Drama—Chas. Ogle)*
STERLING—A Bear Escape (Juvenile Comedy)

TUESDAY, NOV. 17:
GOLD SEAL—The Opened Shutters (4-Reel Classic in Optimism—Herbert Rawlinson and Anna Little)*******
CRYSTAL—Oh! You Mummy (Pearl White)—and—Naughty Nellie (Split Comedy)*
NESTOR—No release this week

WEDNESDAY, NOV. 18:
JOKER—His Night Out (Comedy)**
ECLAIR—The Wondrous Melody (2-R. Society Drama)***
ANIMATED WEEKLY—No. 141 (News)

THURSDAY, NOV. 19.
IMP—The Universal Boy in "Cupid and the Fishes" (Semi-Juvenile Drama—Matty Roubert)*
REX—His Uncle's Will (Two-Reel Drama—Ella Hall and Bob Leonard)***
STERLING—Noodles' Return (Comedy)**

FRIDAY, NOV. 20:
NESTOR—When Their Brides Got Mixed (Com.)—and—India's Defenders of the British Empire (Educational)*
POWERS—The Scenario Editor's Dream (Burlesque War Comedy)**
VICTOR—For the People (2-Reel Political Drama—*** (Matt. Moore—Dorothy Phillips)

SATURDAY, NOV. 21:
JOKER—The Battle of the Nations (Comedy)*
FRONTIER—A Relic of Olden Days (Drama)*
"101 BISON"—The Ninety Black Boxes (Two-Reel Mediaeval Drama—Murdock MacQuarrie)***

SUNDAY, NOV. 22:
REX—Traffic in Babes (Comedy—Herbert Rawlinson)**
ECLAIR—A Friend in Need (Human-Interest Drama)*
L-Ko—The Groom's Doom (Comedy)**

NEXT WEEK

MONDAY, NOV. 23:
IMP—His Gratitude (Mary Pickford Reissue—Drama)**
VICTOR—Terence O'Rourke, Gentleman Adventurer, "The Empire of Illusion" (2-Reels—J. Warren Kerrigan)***
STERLING—Black Hands (Juvenile Comedy)*

TUESDAY, NOV. 24:
GOLD SEAL—The Mysterious Rose (My Lady Raffles Series (2-R. Detec. Dr.-Grace Cunard-Francis Ford)***
CRYSTAL—Sammy's Vacation (Comedy)*
NESTOR—As We Journey Through Life (M. MacQuarrie)**

WEDNESDAY, NOV. 25:
JOKER—The Tricky Flunkie(Com.)—and—La Rochelle, France (Split Reel)**
ECLAIR—The Heiress and the Crook (2-R. Society Dr.)***
ANIMATED WEEKLY—No. 142 (News)

THURSDAY, NOV. 26:
IMP—Human Hearts (3-R. Melodrama—King Baggot)****
REX—No release this week
STERLING—Dot's Elopement (Com.—Dot Gould and Max Asher)**

FRIDAY, NOV. 27:
NESTOR—In Taxi 23 (Com.—Forde, Moran, Lyons)**
POWERS—Sissy Dobbins, Oil Magnate (Comedy-Drama)*
VICTOR—Mary Fuller in "The Heart of Night Wind" (2-Reel Drama of the Woods with Chas. Ogle)***

SATURDAY, NOV. 28.
JOKER—He Married Her Anyhow (Com.)—and—Eccentric Comiques)*
FRONTIER—The Moccasin Print (Western Drama)
"101 BISON"—The Brand of His Tribe (2-R. Indian Dr.—Marie Walcamp and Wm. Clifford)***

SUNDAY, NOV. 29:
REX—Lights and Shadows (Two-Reel Modern Drama—Pauline Bush and Lon Chaney)***
L-Ko—A Blighted Spaniard (Comedy)**
ECLAIR—The Ghost of the Mine (Drama)**

THE WEEK AFTER

MONDAY, NOV. 30:
IMP—The Coward (Two-Reel Heart-Interest Drama—Dorothy Phillips)
VICTOR—Mary Fuller in "A Lonely Salvation" (Drama)
STERLING—Title not decided

TUESDAY, DEC. 1:
GOLD SEAL—The Ghost of Smiling Jim (2-R. West. Dr.) (Featuring Grace Cunard and Francis Ford)
CRYSTAL—Charlie Woos Vivian (Vivian Prescott)—and—The Barber Shop Feud (Split)
NESTOR—A Romance of Hawaii (South Sea Island Dr.—Marie Walcamp and Wm. Clifford)

WEDNESDAY, DEC. 2:
JOKER—The Wise Guys (Comedy—Ernest Shields and Betty Schade)
ECLAIR—For the Mastery of the World (Three-Reel Mystery Dr.—By Jacques Futrelle—Adair, Francis, Roseman)
ANIMATED WEEKLY—No. 143 (News)

THURSDAY, DEC. 3:
IMP—The Philanthropist (Semi-Juvenile Drama)
REX—The Mystery of the Sea View Hotel (Two-Reel Detective Drama—Ben Wilson)
STERLING—Title not decided

FRIDAY, DEC. 4:
NESTOR COMEDY—When Lizzie Got Her Polish (Com.—Victoria Forde, Lee Moran and Ed. Lyons)
POWERS—The Heart of a Magdalene (Two-Reel Drama of a Soul Regenerated—Edna Maison)
VICTOR—Father Buys a Bale (Comedy-Drama)

SATURDAY, DEC. 5:
JOKER—A Dream of a Painting (Comedy)
FRONTIER—The Best Man (Drama)
"101 BISON"—The Roundlings of Father Time (Two-Reel Drama of Life—Murdock MacQuarrie)

SUNDAY, DEC. 6:
REX—The Lion, the Lamb and the Man (Two-Reel Drama)
L-Ko—Fido's Dramatic Career (Comedy)
ECLAIR—The Higher Impulse (Domestic Drama)

BREISLER 14

*Means that there are one sheets only.
**Means that there are one sheets and three sheets only.
***Means that there are one sheets, three and six sheets.
****Means two kinds one sheets, also three and six sheets.

"TRAFFIC IN BABES"

Beatrice Van
As the Girl.

When her father committed suicide the girl left her sweetheart and became a nurse. However, love and a little Irish girl found a way to fix matters.

REX COMEDY-DRAMA.

Herbert Rawlinson
As the Man.

Those Were Happy Days.

He Finds a Baby in His Apartment.

The Child Is Questioned.

Explanations and Reconciliation.

LAST VILLON STORY "NINETY BLACK BOXES"

"101 Bison" Drama is the fourth and last of George Bronson Howard's stories concerning the adventures of Francois Villon, run in connection with the stories in "Century Magazine".

Released November 21.

CAST.

Villon .....Murdock MacQuarrie
Louis XI. .....H. C. Crane
Oliver De Breuil.....Mark Fenton
Jean Ballue.....Benj. F. Horning
The Almoner.....Millard K. Wilson
Madame De Breuil.....Agnes Vernon

AND now you approach the fourth and last dramatic episode in the magnificent series of the mediaeval period, revolving around the romantic, adventurous life of Francois Villon, vagabond, poet and friend of King Louis XI. These dramas, as they have been adapted from the George Bronson Howard stories, which appeared in the "Century Magazine," have been epoch-making in their effect in that they have established a new and higher standard for historical dramatic productions in America. In fact, as the reviewer of the Moving Picture World so aptly put it, "The camera becomes a veritable magic mirror to us in this delightful picture of the days of Francois Villon. Indeed, it is remarkable how convincing and like real human life these scenes from the long dead past are; there are village streets with the look of actuality and interiors full of naturalness that will accurately reflect the times."

One enjoys a delightful thrill, a pleasureable comfort, produced only by the finished piece of art, in witnessing "The Ninety Black Boxes," which brings the adorable rascal, Villon, up to that point in his career where he foregoes the luxury of courts and the smiles of kings to return to his vagabond companions. The sentiment which the story embodies will be understood and appreciated by everyone; it is universal. The brilliant dueling scenes, the scenes in the palace of John Ballue when Villon measures his wits against those of the famous jailer, and the final reunion of Villon with his vagabond friends, are all events which grip with a greater vividness than ever the master novelist's words could.

Villon Gazed at the Key with Tender Memories.

Harry G. Stafford, as the author of the scenario for the play, deserves a vast amount of credit. He has given smooth continuity to the various incidents and played up those which were logically deemed climaxes. Charles Giblyn has staged and directed the play with that perfection and skill that denotes profound study of the history and atmosphere of the period. Murdock MacQuarrie's characterization of the roisterer, Villon, is superb.

King Louis XI. of France is beset with the idea that his uncle, the aged King Rene, is trafficking with England and Burgundy against the French throne. So well has Francois Villon served his royal master that Louis sends him to Rene's court, there to either realize or set at rest the suspicion. The poet-ambassador obeys the will of Louis and soon convinces himself that the French king's suspicion is unwarranted. His diplomatic business being at an end, Villon lingers to enjoy himself at Rene's court.

Guests of King Rene are the Duke and the Duchess De Breuil. The young Duchess, charmed with Villon's poetry, draws the susceptible poet into a mild flirtation. Her husband, the Duke, discovers Villon and the Duchess in the garden. The Duke nurses his jealousy and, his anger getting the better of his good judgment, insults Villon and hurls his gage at the feet of the poet. The action takes place before King Rene, who, while regretting that the quarrel has been forced upon Villon, tells the poet that the lists are at his service. Villon is no fighter, nor is he a coward; he much prefers a battle of wits rather than a battle with swords. To save his face, Villon picks up the Duke's glove and with it lightly assaults its owner, then claims protection on the plea that a vow prevents his indulging in an assault at arms. To further fortify himself against such a possibility the poet requests that the king set him some knightly task, that life may be saved and not taken.

The request pleases the aged monarch. Thought immediately comes to him concerning one John Ballue, a man of great cruelty, of whom it is known that his prisoners, having once gotten into his clutches, never escape, each prisoner being confined in a narrow box, to which there are no keys. The King informs Villon that he, accompanied by the Duke De Breuil, shall go to Anjou and there pit themselves against John Ballue. The Duke, knowing the history of Ballue, flatly refuses. Villon, however, sneers at the Duke, then lightly accepts the King's mission.

We next find Villon at the palace of John Ballue, measuring his wits against those of the famous jailer. Villon wins the battle, succeeds in shutting Ballue into one of his own boxes and liberates the monster's poor prisoners. Enroute to Rene's court, Villon is foolish enough to offer Ballue an opportunity to fight for his life. Once out of the box the crafty prisoner makes good his escape. Humiliated and fearing the wrath of Rene and the ridicule of Louis XI, Villon bids the released prisoners go their various ways, then seeks out the camp of his vagabond friends. Here we leave him, though not for long, for it is known that the French king, after three years, sought him out and raised him to a dignity greater than that which he enjoyed prior to his return into Vagabondia.

⚜ ⚜ ⚜ ⚜

Miss Violet Mersereau, the charming Imp actress, for the benefit of the fans recently delivered two addresses. The first was at the Harlem Opera House, and the second at Keith's Jersey City Theatre. Both were received with wild ovations. At the same time "In Self Defence," a picture in which she played the lead, was exhibited.

Lobby Display Contest

SAME OLD STORY.

Gentlemen:—We want to tell you the "same old story" that so many other exhibitors have told you often before. "The Universal Program is the greatest in the universe". We have been using "Big U" service exclusively since our theatre opened Dec. 12, 1911, but you need not take it from this that we are biased in our opinion, because we have owned and managed theatres for six years and have run all the other services, consequently, we know what we are talking about.

Our house is one of the largest, most complete and finest picture theatre in the Middle Atlantic States, with an excellent heating and ventillating system, all leather upholstered seats on the main floor, and large roomy veneer seats in the balcony, admission ten and five cents, respectively. This is only further proof that Universal pictures are the most popular shown in Fairmont, as none of the other houses get over five cents for any seat, and, even at this price, we show to S. R. O. almost nightly.

As for your serials, will say that we stood them up each week during "Lucille Love", and are doing still more with "The Trey o' Hearts". Why, man alive, if the crowds increase correspondingly with "The Master Key", there will be only one thing for us to do, and that is to buy more ground and remodel our theatre to take care of them.

Wishing "U" Universal success, we are.

Yours very truly,

THE McCRAY THEATRE CO., Inc.,
(Signed) Frank C. McCray, Gen. Mgr.
McCray Theatre Co., Fairmont, W. Va.

Globe Theatre, Pawtucket, R. I. A. L. Ward, Manager.

SOME EXCITEMENT.

Universal Weekly.

This is to inform you that on yesterday we run the ninth serial of "Lucille Love" and it was by far the best yet. Our patrons were simply carried away, sitting on the edges of the chairs—on the arm of the chairs and craning away into the aisles. And many people told me on leaving that it was the best picture they had ever seen.

I have never heard as many whispers of excitement on last night (of course, this was by both sexes).

On Wednesday, when we put J. Warren Kerrigan on the screen, the heavy sighs were all given forth by the ladies, and there must have been a good many jealous husbands and sweethearts.

Let me add, our competitor is buying films from General Exchange in California and Mutual, and I hear on the outside that he is getting very anxious about the amount of business we are doing. Last night was our best yet, except on last Sunday.

Yours respectfully .

(Signed) W. G. CONLEY.

Mgr. Colonial Theatre, Mercer, Calif.

Ruby Theatre, New Orleans. Henry Shear, Manager.

THIS FROM ENGLAND.

FAIRFIELD, LIVERPOOL, Nov. 25, 1914.
UNIVERSAL FILM MFG. CO.

DEAR SIRS—Just a few lines with regrets to know that the most wonderful masterpiece, called "Lucille Love", has

Colonial Theatre, Fairmount, W. Va. Frank C. McCray, Manager.

this week terminated in its career. I am writing to thank you on behalf of the most wonderful way its has been carried out by the acting of Miss Cunard and Francis Ford. I myself have been asked by quantities of people to write to ask you to produce another film of such pleasant construction. The film appealed very much to me because I myself have traveled a great deal. It reminds me of the many hardships I had to undergo. I have also written to the *Weekly Dispatch*, which I have had for many years. I will explain why the people have asked me to write is this: I have got your films a most wonderful name. I am a great favorite with the people. I don't know if you have had any letters of thanks for this film, hut the people have been greatly struck on ths most wonderful picture. I have done as much for your films as I possibly could.

Yours sincerely,
A. J. ECLES.
Fairfield Crescent, England.

DEAR SIR—I am in receipt of your letter in regard to the Morgan Lithograph Posters. Will say, as far as I have seen, the Morgan Posters are a little better than any of the others, and a great deal better than most of them.

There seems to he more life and action to the Morgan Posters than most of the others have.

I would safely say Morgan Posters are the best in the field.

Yours very truly,
(Signed) S. DANZ,
Astoria, Ore.

WALKS 15 MILES TO SEE "LUCILLE LOVE".

Universal Weekly,
New York City.

We wish to thank you for your wonderful feature of "Lucille Love". It surely has drawn higger than anything we have ever run.

Every Thursday we have shown it we have had to open the doors at 6:15, and fifteen minutes to 7 the place had always heen packed. Even if the times here have heen very poor for over a year, first on account of the strike, and now on account of the war and its effects on the copper market. The local mines are only running half time. Still the people all manage to have money to see "Lucille Love". One man, called Old Frank, whose age is 55 years, walked 15 miles to see last week's installment.

I have heen in the motion picture husiness for over eight years, and haven't seen any film so far to which all people took as they have to "Lucille Love". Also all the Universal pictures of late have been exceedingly fine. But I have a few things against some of the Universal exchanges. And hope they will realize in time what they ought to do in order to make the Universal Program a greater success than it already is.

We are going to show "The Trey o' Hearts" and sincerely wish it will prove as hig a drawing card as "Lucille Love".

Again thanking you for your wonderful production and all the Universal Program, I heg to remain,

Very truly yours,
(Signed) JOHN PAANANEN, Mgr.,
Star Theatre.
South Range Amusement Co.

A KICK IN TIME SAVES NINE.

Here is a hit of good advice handed out hy Mr. M. H. Hoffman, manager of the New York Exchange, in a circular letter to his customers:

"After years of experience in the film husiness, I arrive at the conclusion that one of the greatest drawhacks, hoth to the exhibitor and exchange, is the fact that complaints are not hrought to the attention of the right party—namely, the manager of the exchange.

"Kicks are made to the poster boy, the reel hoy, the hookkeeper and stenographer, who are unahle to remedy the trouhle, and furthermore, nine times out of ten have enough trouhles of their own to take care of. Your dissatisfaction is brought to the attention of the manager when the cancellation is made.

"In order for me to he successful, it is necessary that you—the exhihitor—should be successful, and with this end in view I ask your nearnest co-operation. *Bring your complaints to me direct.* Don't heat around the hush—tell me how I can benefit your service and give me an opportunity to promote your success as well as my own.

"Yours very truly,
"UNIVERSAL FILM EXCHANGE OF NEW YORK,
"M. H. HOFFMAN,
"General Manager."

King Baggot in "THE TREASURE TRAIN"

Two-reel Imp Drama.
Released on November 16.
Contains a thrilling story of a railway express robbery.

CAST.

John Armstrong.....*King Baggot*
Jack Neill.....*Ned Reardon*
Red Gube.....*Mr. Driscoll*
Gummy McGaw.....*Fred Herzog*
Caleb Durand.....*Mr. Wise*
James Bardell.....*Mr. Leroy*
Oliver Starbuck.....*Mr. Burbridge*
Albert Winchel.....*Joe Chialloe*
Fred Bonden.....*Mr. Slattery*
Nell Blythe.....*Miss Arline Pretty*
Herbert Blythe, Her Father, *Frank W. Smith*
James Oldham, R. R. Yard Boss, *Mr. Bates*
Baelita Carmelita.....*Miss Nan Toner*
Messigus..... *Stenographer*

Directed by Charles Lessey.
Scenario by George E. Hall.

ONE dark night John Armstrong, a tramp, crawled into a wayside railroad station to seek warmth. Five years later John Armstrong was the superintendent of that same railroad. Armstrong loved the life of a tramp, it was his choice; but the reception he received that night in the dingy little station-house was the beginning of the series of events which changed the whole tenor of his career. No, it was not a girl waiting there for him. Of course the girl came into the story later on and played a mighty big part in the transition. It was two masked eyes squinting along the barrel of a glistening revolver directed at Armstrong's forehead. Armstrong submitted to the tieing, the same as the station master had done, and looked on while the thug, or rather thugs, plundered the place. Then the thieves planned to wreck a train with passengers and gold aboard. Armstrong, however, could not look on quietly and see this done. That is where the real story commenced.

"The Treasure Train" features King Baggott, the famous Imp star, and affectionately referred to by countless thousands of admirers as "King of Hearts," in a role that fits him to perfection—one that was specially written for him by George Edward Hall, author of the story. King is supported by Miss Arline Pretty, who, as Nell Blythe, is both fascinating and clever. As the director, George Lessey has accomplished some unusually striking railroad scenes; the atmosphere is all that could be wished for. You will enjoy the play as only the strong, exciting, drama of love and romance can be enjoyed. See John Armstrong save a train from being wrecked by telegraphing with his foot when his hands are tied.

She Gazed Long Into the Stranger's Eyes.

At the opening of the story Armstrong is the superintendent of the railroad. He receives word that the girl operator at Lone Pine is to be discharged to make way for a man with influence. Armstrong has reasons to resent this. He goes to the office to submit these reasons to the board of directors. He tells how, five years before, he made his way to this little station as a tramp to seek shelter; how thugs attacked the station master and himself, bound, gagged them and prepared to wreck a train that had passengers and gold aboard. He tells them how he managed to telegraph with his foot for aid; how the same girl, who had taken her sick father's place in the neighboring station, received his call over the wire and managed to get to the wayside cross road in time to flag the train; how the tramps were arrested, and how later he (Armstrong) was given a good job.

Armstrong's story convinces the directors. They agree with Armstrong that the girl should not be discharged. Then it is that the superintendent tells them that it is immaterial to him whether the girl works or not, as he expects to marry her. Armstrong simply could not see in justice done, even though its effect would be nil.

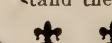
Later we see the young lovers together happily married.

While running before a storm in an effort to make shelter, Louis Scherer, location manager at the Universal West Coast Studios, and Tom Walsh, of the Gold Seal company, recently were instrumental in saving the lives of Mr. and Mrs. F. K. Wood, of Los Angeles.

The two machines, going in opposite directions, were approaching the same curve on the slippery road. The heavy seven-passenger touring car of the Woods' reached it first, and, attempting to make it at high rate of speed, turned turtile and pinned the two occupants beneath it. Scherer stopped his machine as soon as possible. He and Walsh ran to their assistance. Prying up one side of the car, they were able to drag the two injured people out from under it.

While Frances Nelson, the Victor actress, was enjoying a Broadway show the other night, or, at least, was witnessing what was meant to be an interesting play, she overheard a typical remark from a well-dressed gentleman in the seat ahead.

"The show became rather tiresome and bungled up in theme," said Miss Nelson, "and the man, disgusted, leaned to his companion and whispered 'After this I am going to the movies. I can understand them.'"



When the thermometer dropped to about freezing last Tuesday and the wind froze your breath, can you see Mary Fuller playing a nymph clad in cobwebs and leaves on the Palisades of the Hudson? That is what happened. The picture will be called "Virtuoso," and Miss Fuller is hoping she looks warmer than she felt while the picture was being filmed.

There has been a very interesting contest going on in *The Weekly* for the last three months, which has been very gratifying in its results to the editors of *The Weekly* and the officers of the Universal Film Manufacturing Company. It is the Lobby Display Contest to which reference is made. It is now over and the judges are busy deciding the winner.

ONE OF THE MANY LETTERS RECEIVED BY MR. LAEMMLE FOLLOWING HIS EDITORIALS.

GRAND OPERA HOUSE

THE MOVIE PALACE

PHONE MAIN 482.

PUEBLO, COLO. Oct. 29, 1914.

Dear Mr. Laemmle:-

Some time ago you asked me to advise you of any show in this territory that advanced their price of admission. Look at the top of this letter head and you will find the name of the first one that I know of that took the plunge. Since we gave the thing a start every show in Pueblo has followed suit and now instead of giving a ten cent show for a nickel, everybody is getting ten cents for ten cents worth of show.

There was no concerted action, no combination, no frame up but everybody came to their senses and simply asked the price for their merchandise that they were entitled to. We started to ask ten cents on Saturdays and Sundays. Nobody complained, but to our pleasant surprise our patrons informed us that they indorsed the step and if we continued to give them the improved quality of pictures there would be no serious complaint if we made the ten cent admission permanent. It is but a question of time before all shows will be obliged to secure an increased revenue.

Yours very truly,
Grand Opera House.
H. T. Nolan
Gen. Mgr.

SOME BRICKBATS and BOUQUETS

WHO THREW THIS BRICK?

The editor of "Brickbats and Bouquets" has been searching every mail to find a good hot tirade against the Universal Program, for the object of this page is to publish the boosts and the knocks alike. He found more praise than he could print, but not until now has he landed a genuine brickbat.

This one is anonymous. It was written in red ink on the margin of one of the recent advertisements of the Universal company in the *Moving Picture World*. It is generally considered poor policy to dignify a contribution from one who hasn't the nerve to sign his name and address to a communication, but the editor is so delighted to find a brickbat with which to make his page complete that he presents it just as received.

The blood red anonymous communication reads as follows:

"Here's hoping that a few of your competitors put it all over you, Mr. Laemmle.

"You might learn something if you would call around to some of the Mutual houses and see what fine films they are.

"Put on your thinking cap and think, and the longer you think the more you will see that the Universal stinks.

"Hot air. Bull".

"QUIT YOWLING AND OPEN THE DOOR"!

By Frank Blighton.

in appreciation of that sterling author, John Fleming Wilson, and that sterling business man, Carl Laemmle.

The door to "success" is a much sought-for place,
(And few are the lads that do find it);
But it's there, just the same, and, take it from me,
There are wads of the rhino behind it.

Laemmle Luck" and "The Master Key".
(Talk about copping a winner);
Climb on the band wagon, Bud, and just see
The golden-egged goose lay your dinner

Pictures that breathe all the fire of romance,
Or tinted with love's golden glamor;
A pessimist, even, would jump up and dance,
And forget where he'd laid down his "hammer".

Sulking and growling and beefing and such,
(When our little red wagon gets stuck)
Won't gather the bars of the "bullion"—not much—
"Switch your pills", man, and try "Laemmle Luck".

Get "The Master Key" quick, then count "One, Two, Three!"
Succeed! (though you've failed times before)!
The coin is sure there! Do you want your share?
Then quit howling, and open the door!

A BENEDICTION—Continued from Page 3.

It is just a great big little bit of a sweet, simple story; written by one of the leading thinkers of the day; wrought into scenario form by one of the brighest minds I have ever come in contact with; produced by one of the few really great stage directors of the times; and enacted amid beautiful surroundings by one of the cleverest and most satisfying groups of actors and actresses ever brought together in one picture.

The author is Mrs. Clara Louise Burnham.

The scenario was done by Lois Weber, whose name in every-day is Mrs. Phillips Smalley.

The stage director is Otis Turner.

The leading roles are enacted by Miss Anna Little, Mr. Herbert Rawlinson, Mr. William Worthington, Mr. Frank Lloyd, Miss Betty Schade and Miss Cora Drew.

The title is "The Opened Shutters".

It will be released on the regular Universal Program Tuesday, Nov. 17th—yes, on the REGULAR UNIVERSAL PROGRAM! The Universal Weekly will tell you the details.

It is a benediction, and it is one of the many, many reasons why I have been urging you to cast off the old yoke which has kept your business from enjoying its natural expansion. I refer to the yoke of low rental prices. Go to the nearest Universal exchange NOW, indicate your willingness to pay a higher price than you ever paid in your life for film service and INSURE YOUR FUTURE!

CARL LAEMMLE

ADVANCE NOTICES

BE RELEASED FOUR WEEKS FROM THIS WEEK
INSIST UNTIL YOU DO GET 'EM

Released December 5

Check It When You Get It.

MURDOCK MacQUARRIE

IN

"The Foundlings of Father Time"

PRIZE

HUMAN-INTEREST STORY IN TWO REELS

SYNOPSIS.

The old man, having served one business firm for over 40 years, is finally told that, because of his age, his services are no longer required. In the picture story we follow him, step by step, in his declining path, until we see him without home, friends and even shelter. Having suffered the ignominy of eviction, he leads his wife into a public square where, 'neath a pouring rain, they drop exhausted on a bench. A policeman comes upon them. He tries to awaken them. The sleepers have passed to the Great Beyond. As the picture closes the astral bodies of the faithful couple ascend Heavenward, where they are received by the Angels of Light, into their Haven of Eternal Peace.

Released December 6

Check It When You Get It.

PAULINE BUSH AND LON CHANEY

IN

"THE LION, THE LAMB AND THE MAN"

PRIZE

PSYCHOLOGICAL DRAMA IN TWO REELS

SYNOPSIS.

When Agnes Duane, a twentieth century girl, returns to her home in New England, she finds that her folks have chosen a husband for her—a sanctimonious little minister. Agnes refuses him. Her father sends her into the Kentucky mountains to visit his brother, hoping to bring sense into her little head. There she meets two men, brothers, one large and the other small. At first she thinks she loves the larger man, but time and events teaches her that a man cannot be judged by his size. Later, she meets a "real" man.

'M IN THE LITTLE SQUARES ALONGSIDE THE TITLES.

CHART OF UNIVERSAL PAST RELEASES.

(STORIETTES APPEAR IN "WEEKLY" CURRENT WITH DATE OF RELEASE)

Release — Brand and Subject

ANIMATED WEEKLY.

Oct.—
14—Animated Weekly, No. 136.....(News)
21—Animated Weekly, No. 137.....(News)
28—Animated Weekly, No. 138.....(News)
Nov.—
4—Animated Weekly, No. 139.....(News)

CRYSTAL.

Oct.—
20—Vivian's Transformation (Com.—Vivian Prescott)
27—Persistent Lovers .....(Comedy)
Nov.—
3—They Didn't Know .....(Comedy)
10—The Life Savers.....(Comedy)

ECLAIR.

Oct.—
14—**The Squatter** (3-R. Dr.-Edna Payne, R. Frazer)
18—**The Quarrel** .....(Drama)
21—**The Violinist** (2-Reel Drama—
Wm. Sheerer, C. Halloway)
25—Smallpox on the Circle U....(Western Comedy)
28—**The Mystery of Grayson Hall** (2-R. Detec. Dr.—
Fred Hearne, Edna Payne, Lindsey J. Hall)
Nov.—
1—**The Strike at Coaldale**..... (Railroad Drama)
4—**The Return** .....(2-Reel Western Drama)
8—At the Crucial Moment .....(Drama)
11—**The Yellow Streak** .....(2-Reel Drama)
15—Her Own Home .....(Drama)

FRONTIER.

Oct.—
18—In the Hollow of an Oak.....(Drama)
24—The Scarecrow's Secret .....(Drama)
31—The Blacksmith's Daughter .....(Drama)
Nov.—
7—The Girl from Texas .....(Western Drama)
14—The School Teacher at Angel Camp (West. Dr.)

GOLD SEAL.

Sept.—
29—**Trey o' Hearts** (No. 9) "As the Crow Flies"
Oct.— (2-Reel Madison-Larkin)
6—**Trey o' Hearts** (No. 10) "Steel Ribbons"
(2-Reel Dr.—Cleo Madison and George Larkin)
13—**Trey o' Hearts** (No. 11) "The Painted Hills"
(2-Reels—Cleo Madison and George Larkin)
20—**Trey o' Hearts** (No. 12) "The Mirage"
(2-Reels—Cleo Madison and George Larkin)
27—**Trey o' Hearts** (No. 13) "The Jaws of Death"
((2-Reels—Cleo Madison and George Larkin)
Nov.—
3—**Trey o' Hearts** (No. 14) "The First Law"
(2-Reels—Cleo Madison and George Larkin)
10—**Trey o' Hearts** (No. 15) "The Last Trump"—
(3-R.—Last of the Series—Geo. Larkin-Cleo Madison)

IMP.

Oct.—
8—Universal Boy in "Rural Adventures"
(Juvenile Drama)
12—Mary's Convert .....(Dr.—Mary Pickford)
15—**The Futility of Revenge** .....(2-Reel Drama)
19—**Country Innocence** (2-R. Dr.—Dorothy Phillips)
22—Universal Boy in "The Gates of Liberty"
(Juvenile—Matty Ronbert)
26—Mary's Patients .(Comedy)—and—(Educational)
29—**In Self-Defense** (2-R. Drama—
Violet Mersereau and Hobart Henley)
Nov.—
2—**The Turn of the Tide** (2-Reel Drama—
King Baggot and Arline Pretty)
5—The Universal Boy in "The Mystery of the New
York Docks"—Juvenile—Matty Ronbert)
9—The Stronger Love (Dr.-Mary Pickford Reissue)
12—**Peg o' the Wilds** (2-Reel Drama—
Violet Mersereau and Hobart Henley)

"101 BISON".

Oct.—
10—**The Phantom Light** (2-Reel Indian Drama—
Marie Walcamp and Wm. Clifford)
17—**Monsieur Bluebeard** (2-Reel Mediaeval Drama—
Murdock MacQuarrie)
24—My Lady Raffles in "The Mysterious Hand"
(3-R. Detec. Dr.—Grace Cunard and Francis Ford)
31—**A Redskin Reckoning** (2-Reel Indian Drama—
Marie Walcamp and Wm. Clifford)
Nov.—
7—**The Jungle master** (2-Reel Animal Drama—
Marie Walcamp and Wm. Clifford)
14—**The Silent Peril** (2-Reel Drama—
Marie Walcamp and Wm. Clifford

Release — Brand and Subject

L-KO.

Nov.—
1—Partners in Crime (Comedy—
Gertrude Selby, Pathe Lehrman and Billie Ritchie)
8—The Fatal Marriage (Comedy—
Pathe Lehrman, Gertrude Selby and Billie Ritchie)
15—Lizzy's Escape .....(Comedy)

JOKER.

Oct.—
21—The Countless Count .....(Slapstick Comedy)
28—Mr. Noads' Adiess Day .....(Comedy)
31—When Their Wives Joined the Regiment (Com.)
Nov.—
4—The Hoodoo .....(Comedy)
7—Two Pals and a Gal.....(Comedy)
11—The Frankfurter Salesman's Dream....(Comedy)
14—De Feet of Father .....(Split Comedy)
14—Fireproofing Children .....(Educational)

NESTOR.

Oct.—
16—The Way of Life .....(Drama)
20—The Nihilists .....(Dr.—M. MacQuarrie)
23—Cupid Pulls a Tooth.....(Comedy—Split)
23—Educational ..... (Split)
27—The Wall of Flame.....(Western Drama)
30—When Bess Got in Wrong .....(Comedy)
Nov.—
3—The Star Gazer .....(Drama)
6—**Those Were the Happy Days** (2-Reel Comedy—
Forde, Moran, Lyons)
10—The Two Thieves .....(Drama)
13—When the Girls Were Shanghaied.....(Comedy)

POWERS.

Oct.—
9—The Mayor's Manicure .....(Comedy-Drama)
16—**The Padrone's Ward** ..(2-R. Dr.—Edna Maison)
23—Suspended Sentence .....(Comedy)
30—The Senator's Lady .....(Drama)
Nov.—
6—Nan o' the Hills .....(Western Drama)

REX.

Oct.—
15—Her Life's Story .....(Drama)
18—**Kid Regan's Hands** (2-Reel Drama—
Herbert Rawlinson and Anna Little)
22—**Olaf Erickson, Boss** (2-Reel Drama—
Ella Hall and Bob Leonard)
25—The Decision .....(Drama)
Nov.—
1—**The Vagabond** ..(2-Reel Drama—H. Rawlinson)
5—**Let Us Have Peace** (2-Reel Comedy-Drama—
Ben Wilson and Frances M. Nelson)
8—**The Link That Binds** (2-Reel Drama—
Herbert Rawlinson)
12—The Shoemaker's Eleventh. (Com.—Ben Wilson)
15—**The Chorus Girl's Thanksgiving** (2-Reel Dr.—
Herbert Rawlinson and Anna Little)

STERLING.

19—Carmen's Wash Day .....(Comedy)
26—Snoopee's Day Off .....(Comedy)
29—A Race for a Bride .....(Comedy)
22—Secret Service Snitz .....(Com.—Ford Sterling)
Nov.—
2—The Wall Between .....(Juvenile Comedy)
5—Dot's Chaperone .....(Comedy)
9—An Ill Wind .....(Comedy)
12—The Dog Raffles .....(Comedy)

UNIVERSAL SPECIAL FEATURES.

Jan. —**Absinthe** .....(4-Reel European Drama)
Feb. —**Merchant of Venice** .....(4 Reels)
Mar. —**Won in the Clouds** .....(3-Reel Drama)
Mar. —**Washington at Valley Forge** (4-R. Patriotic)
Apr. —**Samson** .....(6-Reel Kerrigan)
May —**The Sky Monster** .....(4 Reels)
June —**The Spy** .....(4-Reel Patriotic)

VICTOR.

Oct.—
19—The Rice Industry in the U. S.....(Educational)
23—**The Bride of Marblehead** (2-Reel Drama—
Harry Myers, Brinsley Shaw)
26—**The Lass O'Killikrankie** (2-R. Scotch Comedy)
30—**The Witch Girl** (2-R. Drama—
Featuring Mary Fuller, Charles Ogle supporting)
Nov.—
2—Mary Fuller in "His Big Chance" (Drama—
Chas. Ogle)
6—Tale of a Lonesome Dog .....(Comedy-Drama)
9—Terence O'Rourke, Gentleman Adventurer, "His
Heart, His Hand, His Sword" (2-R.-J. W. Kerrigan)
13—Mary Fuller in "A Girl of the People"
(2-Reel Drama—Charles Ogle)

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ROBT. LEONARD.

UNIVERSAL MOVING PICTURES

IT'S THE ONLY WAY

Fill in this order blank now for $10.00 worth of supplies. Select carefully and display with judgment. The result will make you feel that your competitor has quit.

.....Theatre.

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.....

ELLA HALL.

UNIVERSAL MOVING PICTURES

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THE Universal Weekly

PAULINE BUSH
in
THE SIN OF OLGA BRANDT
REX TWO REEL DRAMA

VOL. 5 NO. 26 NEW YORK CITY DECEMBER 26, 1914 PRICE 5 CTS.

JOHN E. BRENNAN.

FAMOUS COMEDIAN, WITH THE STERLING COMEDY COMPANY.

Universal Weekly

"THE PAPER WITH A PURPOSE"

PUBLISHED BY

THE MOTION PICTURE NEWSPAPER PUBLISHING CO., Inc.,

Mecca Building, Broadway at 48th St.,

New York City, New York.

PAUL GULICK, Editor. ROBERT S. DOMAN, Associate Editor.

SUBSCRIPTION RATES:

All Over the World (Universally), $2.50 a year; $1.25 six months. Single copies, 5 cents.
Advertising Rates on Application.

VOL. V. No. 26. NEW YORK CITY, DEC. 26, 1914. PRICE FIVE CENTS.

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in the

Animated Weekly, No. 146

RELEASED DECEMBER 23, 1914.

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Sons of England's nobility construct their own military quarters at Woodcote Park, near Epsom, England.

2—THE NEW HAT IN THE RING.

Turkey sends the first of her troops to the aid of Germany in her fight against the Allies—Constantinople, Turkey.

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"Camino", laden with 5,000 tons of foodstuffs sent by the people of the Golden State, leaves San Francisco, Cal.

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Up-to-the-minute styles created in the United States by designers whom the war has driven to this country.

Shown by courtesy of Madam Yovin, Sun Parlor, Waldorf-Astoria Hotel, New York City.

9—NEW $12,000,000 DOCK.

Premier of Canada, reviews troops at opening of the costliest dock in the Dominion—St. Johns, Canada.

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Dependent blind get their share of the city's $35,000 appropriation for their relief—New York City.

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Children celebrate opening of the one-half million dollar playground, named after great statesman—New York City.

12—NATIONAL SENIOR CHAMPIONSHIP.

Famous cross-country runners in heart-breaking race for national championship at Van Cortlandt Park, New York City.

Sub-Title: Hannes Kohlemainen, running marvel, wins.

13—CARTOONS BY THE FAMOUS CARICATURIST,

HY. MAYER,

OF

PUCK.

The Universal's T

Topping the very Pinnacle of Photo Play

UNIVERSAL MOTION

SUPERB SCENIC SPECTACLE — *IN FIVE*

DAMON AN

THE STORY OF UNIVERSAL FRIENDSHIP Fascin —Land and Sea Battles—Grecian Dances—Game

THROBBING WITH THRILLS AND ECHO OF GRECIA

As Represented to Crowded Houses at the New York Theatre, Largest Broadway Capacity.

"Made in the U. S. A. This film conclusively demonstrates that American producers can turn out a picture superior to those across the ocean".—N. Y. Telegraph.

Endorsed by the Knights of Pythias of the United States and Canada, the order, with 750,000 members, founded on the beautiful story of Eternal Friendship, the noblest example of man's humanity to man in the book of mankind.

Now Playing All Motion Picture

Story of Damon and Pythias The complete copyright story of "Damon and Pythias" will shortly be on sale. This is the first and only novelized edition of the play. It has been endorsed by the Knights of Pythias, and contains many illustrations of scenes from the film. It is published by Grosset & Dunlap, New York City, and will be sold at 50 cents by dealers everywhere. The novelization has been made by Mr. Albert Payson Terhune, the brilliant and forceful editorial feature writer of the "New York Evening World". It will be a story of absorbing interest, fascinatingly written and carrying in a simple, telling way this wondrous story that has lived undimmed since four hundred years before the Christian era.

The Moving Picture World Never Knew So Complet

UNIVERSAL BOOKING OFFICE,

owering Triumph

'erfection in the Masterpiece of Masterpieces

PICTURES PRESENT

'IG PARTS

Of Thrill, Beauty And Dramatic Power

D PYTHIAS

igly and Dramatically Told—Cities Built and Burned
the Stadium, Chariot Races—Exciting Episodes.

HEAT-BEATS TENDEREST LOVE STORY EVER TOLD

As Represented at the Fine Arts Theatre in Chicago.

"Made in America, a notably successful spectacle of home make, helps the motion picture industry, because it is well done, teaches the great lesson of friendship".—N. Y. Evening Mail.

Approved and applauded by clergymen, historical societies and eminent educationalists. Will live in motion picture history as great productions of the past have lived in the history of the legitimate stage.

Theatres Throughout The Nation

Music of the Play Arranged for "Damon and Pythias", by Prof. M. Winkler, suitable for orchestra bands, lodges and homes. It may be ordered direct from the publisher, Carl Fischer, 48-54 Cooper Square, New York City. The program, fitting ideally the incidents of the play and attuned to its story, includes these selections: Weber's Jubel Overture. Dawn of Hope, by J. Cassells, the third part of Massennet's Scenes Pittoresques; Veil Dance, by R. Aronson; Garden of Love, by E. Asher; Number Five of the Siqurd Jorsalfer Suite, by E. Grieg. Hurry Number Three, from M. A. Lake's famous motion picture set; Menuet, by H. Paradis; Tone Poem, by Arthur Pryor; Fucik's march, Entry of the Gladiators. The Chase, by C. Koeling, Edward Grieg's Berceuse; Selections from Leo Oehmler's Cleopatra Suite; Bright Star of Hope, by V. Robaudi; March and Procession, by K. Leo Delibes, A. Pryor's After Sunset.

Production Booked Through The Recently Established

1600 BROADWAY, NEW YORK

Note---

Owing to the remarkable demand from Exchanges we have decided to book "Damon and Pythias" directly through our Exchanges, giving Universal Exhibitors the chance of a lifetime to clean up. Heretofore this colossal production has been restricted to the prominent, legitimate theatres throughout the country at admission prices of 25c. to 50c., having played to record crowds in the New York Theatre, on Boradway, and other legitimate theatres, all to capacity houses. In placing such a production before Universal Exhibitors we are doing the extremely unusual, BUT it simply proves that the Universal stands behind its patrons like a Gibraltar, DOING THINGS that others don't—won't and can't do—doing things for Universal Exhibitors that spell success. This is the first time in the history of the film business that such a gigantic production has been offered to Picture Theatres booking through Exchanges. Naturally, it's the Universal that takes the lead. This is the first time you have ever had such an opportunity to CLEAN UP—therefore,—

Don't Waste a Single Second

WIRE

YOUR EXCHANGE

IMMEDIATELY

EXTRA--*ON OTHER PAGES OF THIS BOOK YOU WILL FIND PUBLICITY MATTER WHICH WILL GIVE YOU AN IDEA OF WHAT "DAMON AND PYTHIAS" HAS DONE, AND WHAT IT WILL DO, FOR YOUR HOUSE. FROM THESE PAGES YOU CAN GET PLANS TO PUT IN MOTION, THAT WILL PACK YOUR HOUSE LIKE IT WAS NEVER PACKED BEFORE. YOU WILL BE SHOWING A 25c. TO 50c. PRODUCTION FOR YOUR ADMISSION PRICE, UNHEARD OF IN THE ANNALS OF THE MOVING PICTURE BUSINESS. WIRE YOUR EXCHANGE INSTANTLY.*

Did You Sign One?

(No. 63. Straight-from-the-Shoulder Talks by Carl Laemmle, President.)

I'VE been hearing some interesting stories about the operations of some of the many get-rich-quick men who have been wedging their way into the moving picture business.

One of them deals with a smooth-tongued individual who conceived the plan of getting exhibitors to sign a contract whereby they agree to book one of his so-called "features" every week for 52 weeks.

He got the exhibitors to sign the contracts on the strength of a very good picture which he showed them as a sample of the 52 he intended to make every year. So the poor duffers (are you one of them?) signed the contract!

The first picture, as I said before, was fine. But the second, third and fourth were rotten. The fifth was good, but the succeeding ones were junk. The exhibitor began to suspect that he had been stung, but he felt that he was hooked up for a year because of his contract, not realizing that the smooth-tongued fellow who hooked them had ALREADY SMASHED THE CONTRACT TO PIECES by misrepresenting his proposition and failing to deliver acceptable pictures.

But the really interesting feature is this: On the strength of the contracts which he had inveigled the exhibitors into signing, Mr. Smooth raised a fat and healthy bank roll. Did he put any of it into new pictures? Not at all. He salted it. He got it by using the exhibitors as a tool. He sold stock on the strength of their signatures to contracts, and now he rolls around in automobiles and gives the exhibitors the merry laugh.

If you've been one of his victims it's your own fault. I've warned you so many, many times that I've worn out my warning apparatus.

If you'd only take the extra money that you now spend for "features" and spend it for newspaper advertising, you'd be building on a solid foundation and you'd get somewhere.

You're not wise to sign any contract for films unless you sign with a strong, reliable concern; one which has demonstrated its ability to make a good program ALL THE TIME INSTEAD OF JUST FOR A WEEK OR TWO; one which proves by its enormous investments in permanent equipment that it is HERE TO STAY. When you find a concern like that, sign as fast as you like so that no competitor can take your service away from you.

Personally I know of only one such concern in all the wide, wide world.

I refer to the concern which proved its faith in the future of this business by building A WHOLE CITY out West just to make pictures; the same concern which is now building, across the river from New York City, the largest glass studio in America. It's the Universal, of course!

CARL LAEMMLE.

"Damon and Pythias," Greate

Tremendous Success achieved at the New York Theatre in Neu
Wonderful ovation accorded at Fine Arts Theatre in Chicago.

NO feature picture play has ever been launched with more success, and under more favorable auspices than the Universal's premier dramatic spectacle, "Damon and Pythias". On November 30, in the New York Theatre, it had its inaugural presentation before a typical Broadway first-night audience and one filled with notable educators, prominent Pythians, clergymen and representatives of colleges, universities and educational societies. Its success was immediate and its grip on public favor firm and lasting. This was all repeated in Chicago, on December 7, when the pictures had their initial showing at the Fine Arts Theatre.

Prior to its public presentation "Damon and Pythias" was viewed privately by the highest officials of the Knights of Pythias, who gave the pictured story on which their order is founded, an unqualified and enthusiastic endorsement. Following this state organizations and local lodges also endorsed the pictures and gave them their most liberal patronage. On the occasion of the New York opening, an address was made by the Hon. Walter C. Richie, past

And They Were Happy—Pythias and Calanthe.

Pythias Urges More Speed in the Galley.

supreme chancellor of the world, and the author of the Knights' ritual. Again, on December 18, at the New York Theatre, more than two thousand Knights of Pythias attended the performance in a body, and greeted each beautiful and dramatic picture with the heartiest applause. Mr. Richie again spoke, being introduced by William Grossman, Grand Chancellor of the State of New York. Throughout the country this interest has been shown by Pythians to a marked degree. The order has over 750,000 members.

Made in Universal City, California, the Damon and Pythias film is a notable example of the "Made in America" product. The press of New York not only praised its strength of story and perfection of photography, but laid special stress on its superiority in every way over the foreign made films.

"Damon and Pythias" is in six reels. The story is preceded by splendid moving pictures of Atberis and its sacred ruins. Following this is a novelty in the introduction of the players in the cast as they appear in private life. Otis Turner directed the production, in which more than a thousand people were utilized. The cast, which is one of fine distinction, is as follows:

;t Film Ever Made in America

ork City. Praises showered on it by the press of New York. Vindy City press extravagant in expressions of commendation.

Dionysius Assumes the Crown and Becomes the Tyrant of Syracuse.

Damon .....Wm. Worthington
Pythias .....Herbert Rawlinson
Dionysius .....Frank Lloyd
Calanthe .....Anna Little
Hermione ..Cleo Madison
Arria .....Miss Wright
Damon's Son ...C. House
Phillistus ..H. Davenport
Luculus, slave to Damon, H. B. Worne
Democles....Edgar Keller
Perocles ...Bruce Mitchell

In producing "Damon and Pythias" the Universal Film Manufacturing Company has taken a story from the book of mankind, one that has lived and pulsed with truth since four hundred years before the dawn of the Christian era. It is a story every one knows, and for that reason the pictures hold all the more fascination and interest. It comes as the foundation of the principles of benevolence and man's hnmanity to man, as fonnd in the ritual of the Knights of Pythias, and the Supreme Lodge and all subordinate ledges representing three million theatregoers. Educational and historical societies and clergymen have endorsed this heart-gripping story.

Following this, and in the same policy for big things, the Universal Company will present more feature films of an engaging and inspiring character—those that will live in motion picture history as great play productions of the past have lived in the history of the legitimate drama.

Calanthe's Garden of Beauty.

"Damon and Pythias" was produced at a great cost after months of study and research. It has not only been proclaimed as a great picture production, an intense, an absorbing and dramatic story, full of sentiment and love interest, but it was unstintedly praised for its correctness in detail, its perfect picturing and complete atmosphere of the period 400 years B. C. when Greece was in the height of her pomp, power and glory.

The story opens in Syracuse, a city governed by a body of Senators. Dionysius, its chief general, covets the throne and is strongly opposed by the Senator, Damon. Among the generals of Dionysius, Pythias is his favorite, for through his

(*Continued on Page* 8.)

"Virtuoso"

Mary Fuller, as Helga Moran, a young violinist, in a musical serio-comedy depicting the trials of an earnest young music student and the daily tragic experiences of an unprotected booking agent.

Chas. Ogle.

Mary Fuller.

VICTOR DRAMA.

Helga Charms the Booking Agent.

Her Music Inspires a Dream.

The Coquettish Sylvan Nymph.

The Nymph in Sweet Surrender.

Marble Palace in "The Beautiful Unknown"

Palatial solid Carrara marble setting erected as background for three-reel Victor costume drama, in which the famous Russian dancer, Yona Landowska, enacts role of Princess-Ballet Girl in filmy Grecian draperies. Sunken gardens and fountains of marble specially erected for spectacular production of a bygone age. Released Friday, January 1. Produced by William J. Bauman.

MOVING picture patrons have been accustomed, for the last half-dozen years, to cheap, flimsy settings of canvas and painted cloth. Producers with no backing but the money they have made in running a pie-counter or some other such commercial enterprise, have embarked in the moving picture business on a shoestring scale and exhibitors have been flooded with their cheaply made pictures, in which "doors" flap in the breeze and "walls" wrinkle like an inland lake with each passing zephyr.

The Universal, from the beginning, however, has always insisted upon settings which, if not the real thing, must be constructed with greater solidity than the sets of the legitimate stage. As an instance of this policy the really remarkable palace scenes in "The Beautiful Unknown" may be cited with warranted pride.

When the Victor producers found that the best New York technical directors and scene designers could not reproduce the sheen of marble, it was decided, without further palaver, to procure the necessary stone for the erection of the palace set. It was no easy matter to secure enough marble to build the set, but a hurry order was sent to the Monolith Works of Vermont for a carload lot.

It was at first planned to rent the marble for use in the picture and terms were agreed upon. Later, however, it was found that the marble could be used in other projected pictures, the scenarios of which were being written.

In view of this the carload was purchased outright, and will be used in the near future, much as a toyland of building blocks, for the marble is of various shapes and designs and can be used to erect any number of buildings of various styles of architecture.

Enthralled by Her Seductive Dancing, the Young King Shields the Princess in His Mantle.

The marble company furnished the Universal with blue prints illustrating how forty-eight different styles of buildings can be erected with the blocks of marble. And now the Victor company producers feel very much like the small boy who, on Christmas Day, receives a set of stone building blocks with diagrams for the construction of buildings in a hundred different styles of architecture.

The erection of the marble set for "The Beautiful Unknown" required less than a week and none of the stones were cemented. Cranes were used in placing them in position and later in dismantling the set. Not a single marble slab was broken and all can be used in forthcoming Victor scenic productions.

Yona Landowska, who enacts the leading role in "The Beautiful Unknown", is now appearing at the Forty-fourth Street Theatre in "The Lilac Domino". She was born in St. Petersburg eighteen years ago. Later her parents placed her in a Paris convent. She studied dancing under Mme. Mariquita of the Paris Opera Comique and later under Mme. Chasles. She made her *debut* in "Orfeo" four years ago in Geneva, Switzerland. Then for two years she danced at the Lyric Theatre, Paris, and later at the Parisian Apollo Theatre. Upon the outbreak of war Mlle. Landowska came to America.

Here is the story of "The Beautiful Unknown", to which Mlle. Landowska brings so much *naivete*, charm and, withal, so much of fire and fervor.

In the little kingdom of Transylvania, the young Prince Ferdinand, heir to the throne, causes great uneasiness among his ministers because of wilfulness and lack of appreciation of his position. The Prime Minister and the Prince's mother, fearing that he will continue his wild pranks and evil habits, become very anxious to have him marry. Thinking to find a suitable mate for him, they invite the three daughters of the King of Bosnia to attend a grand ball to be given in honor of the Prince. On the arrival of the many guests at the Royal Palace the young Prince Ferdinand is found to have wandered away to the opera house.

The three princesses have journeyed many miles to attend the ball and to meet the young heir, thinking perhaps to win his regard. They are greatly disappointed that, after being introduced to them, he showed no interest whatsoever, and did

(*Continued on Page* 28.)

"DAMON AND PYTHIAS"--Continued

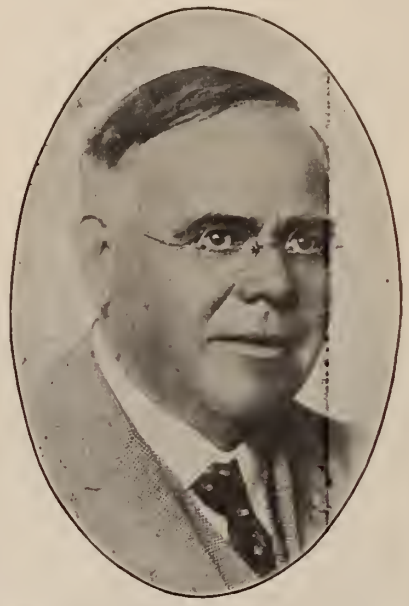
valor many laurels have been added to the fame of his chieftain. The friendship between the senator, Damon, and the warrior, Pythias, is a matter of note in Syracuse.

Pythias goes to visit at his villa near the city. The wife and son of the latter greet him, and the boy is delighted when the soldier presents him with miniature replicas of his own helmet, sword, shield and chariot. Meanwhile, in Syracuse, Dionysius sees Calanthe, daughter of Arria and the affianced wife of Ptyhias, and desires her for his own. Tablets come to the general from Agrientum, stating that the city is being attacked by a horde of Carthaginians and

Damon's Happy Home.

its destruction is feared. Dionysius is asked to come with his armies or send a trusted general in command. Still coveting Calanthe, a vision of her dancing among the maidens, comes to the general, and he decides to send Pythias to battle, hoping that he may not return.

Heedless of the pleas of Calanthe, the soldier, Pythias, leads his men to the besieged city. Fate, not favoring the plans of Dionysius, gives to Pythias victory. Calanthe, fearful of her lover's safety, seeks an oracle, and in its black caldron sees a vision of her beloved surrounded by a grateful people. The head of his legions, Pythias, returns to Syracuse a conquering hero, and is greeted by the admiring populace. Fetes and games are arranged in his honor. A chariot race is announced and Dionysius, still plotting, pits Aristle, the best charioteer in all Sicily, against Pythias. The race is run and Pythias is the victor and again the hero of the hour. So great becomes the soldier's popularity that Dionysius, again, desiring to destroy Pythias' fame, schemes to ascend the throne.



Otis Turner, Who Directed "Damon and Pythias".

Pythias' wedding to Calanthe is set for the following day. Taking the time as auspicious, knowing that Damon will be absent from the Senate to attend the ceremonies of his friend, Dionysius plots with Phillistus, president of the Senate, to be offered the crown. The Senate assembles. Phillistus proposes to choose Dionysius as king. The minority protests and dispatches a messenger for Damon. The tyrant is crowned. Damon, banishing all thought of self in his desire to keep Syracuse a free state, attempts to kill Dionysius. He is thrown into prison when Pythias, summoned by a slave, begs Dionysius for pity. Damon asks to go and see his wife and child. Pythias becomes his hostage. Damon is given until sunset to return.

Accompanied by his faithful servant, Lucullus, the Senator goes on horseback to his villa. Then to his friendship comes the greatest demand, to bid a last farewell to his wife and son and return to set Pythias free, while he himself dies upon the scaffold. Damon tears himself from his loved ones only to find that the too-faithful slave, hoping to detain him, has slain his horse. Syracuse is three leagues away. Damon attacks a soldier and takes his steed. The horse falls and is unable to go farther. Damon speeds on afoot.

Meanwhile, Dionysius, disguised, endeavors to test the friendship of Damon and Pythias. Calanthe, unsuspecting, goes with him to Pythias, and through her the plotting king tempts the young soldier to flee, telling him that Damon will not return. Pythias struggles with self, his desire for freedom, his love for Calanthe, but his friendship for Damon triumphs. He will face death rather than dishonor.

Sunset's hour arrives. Crowds gather about the execution place. Pythias lays his head upon the block. The axe is lifted to strike just as Damon, exhausted and weak, falls into the arms of his friend. Throwing off his disguise, Dionysius commands the heralds to announce the pardon

The Senator and the Soldier.

of the Senator, refusing to sunder such a friendship as that of Damon and Pythias.

The musical program for "Damon and Pythias" includes:

1. Weber's Juhel Overture. "Dawn of Hope", by J. Cassells, the third part of Massenet's Scenes Pittoresques. 2. Veil Dance, by R. Aronson; "Garden of Love", by E. Asher: Number Five of the Sigurd Jersalfer Suite, by E. Grieg. Hurry Number Three, from M. A. Lake's famous motion picture set; Menuet, by H. Paradis. 3. Tone Poem, by Arthur Pryor; Fucik's march, Entry of the Gladiators. The Chase, by C. Koeling, Edward Grieg's "Berceuse". 4. Selections from Leo Oehmler's Cleopatra Suite. 5. "Bright Star of Hope", by V. Robaudi; March and Procession, by K. Leo Delibes, A. Pryor's "After Sunset".

Frontier and Crystal Dropped From Program

FORMATION OF BIG U BRAND AND ORGANIZATION OF A SECOND NESTOR COMEDY COMPANY NECESSITATE RADICAL CHANGES IN UNIVERSAL PROGRAM. NOTHING BUT COMEDIES NOW UNDER NESTOR BRAND.

PROGRESS is the keynote of the Universal, and not a week goes by that does not see a manifestation of Progress in some phase of its activities. Beginning with the first program of the new year, which, by the way, is one of the most wonderful achievements of the Universal production companies to date, there will be several changes made in the line-up which will make for the permanent betterment of all the succeeding programs. In the first place, two brands have been dropped entirely. These are the Frontier brand and the Crystal brand. Their contracts with the Universal expired at the end of the year and they were not renewed by the Universal.

The main reason for this move was that there were several new brands which the Universal wanted to add to the Program, notably the Big U brand, which has proven to the satisfaction of the officers of the Universal that it is fully able to take its place with the leaders. The Big U starts out with two companies. At the head of one will be Sydney Ayres, who has recently joined the Universal, and who has always been considered one of the topmost directors and players of Western drama on the screen. He will both direct and act in the new brand. His first picture will be "On Desert Sands", which will be released on January 7.

The other company will have at its head one of the most versatile actors in the world of motion pictures—Murdock MacQuarrie. Mr. MacQuarrie has been acting in Nestor dramas for the last two years and has done much to make them famous, but many of his pictures have been released under other brands, with the consequent confusion which necessarily arises from this interchange of brands and actors, which the Universal is doing its best to prevent. There was also the objection that Nestor releases comprised heretofore both dramas and comedies. The new program provides for this objection, too. In the future nothing but comedies will be released under the Nestor brand.

In order to make this possible, another comedy company has been organized which Al. Christie will direct. Miss Billie Rhoades and Eddie Dillon will be featured. Eddie Lyons will have charge of the other Nestor comedy company under Mr. Christie's supervision. These changes have made necessary the rearrangement of the program to some extent. The principal changes to be made, all of which will go into effect during the first week of the new year, are as follows:

Except under unusual circumstances, the features will be arranged in the following manner, and this order will be followed strictly, with the exception of the multiple reelers of the I-Ko and Nestor comedy companies, for which special arrangements will have to be made as occasion requires. On Monday the multiple reel Victors will be released; on Tuesday the Gold Seals; on Wednesday the Eclairs; on Thursdays the Big U features; on Friday the Imps; on Saturdays the "101 Bisons"; and on Sunday the Rex features.

The Monday features will be those made, for the present at least, by the Mary Fuller company and the Warren Kerrigan company. There will also be a one-reel Imp featuring King Baggot, Hobart Henley and Frances Nelson, or William Garwood, William J. Welsh and Violet Mersereau. It was planned to release a Sterling one-reel comedy on Monday, but the weather has been so bad on the coast that a Joker has been substituted.

The Gold Seal feature on Tuesday will be either a Francis Ford-Grace Cunard picture or a Cleo Madison subject. The Nestor comedy and the single reelers of the Big U brand will complete the Tuesday program.

On Wednesday there will be released the Eclair features, the Animated Weekly and the single reel L-Ko comedies. Thursday's feature will be the multiple reelers of the Big U, with either Sydney Ayres or Murdock MacQuarrie, and the other regular releases will be a Rex single reel, with Ben Wilson and Dorothy Phillips, Pauline Bush and Lon Chaney or Frank Lloyd's new company.

In addition to the Friday two reelers the single reel release will be a one-reel Victor of the Warren Kerrigan, Mary Fuller, or Harry Myers company and a Nestor comedy. Saturday's features will all be distinctively Westerns, and the single reelers will be a Powers, with Edna Maison, and a Joker.

Sunday has been reserved for the multiple reel pictures of the Pauline Bush, Ben Wilson and the Frank Lloyd companies and the single reel Eclairs and L-Ko comedies.

IN 1915

I hope that you will have the most satisfying year you ever lived in all your born days.

I hope that you will be happy, contented and prosperous.

I hope that nothing that I may do or that the Universal may do will ever cause you an instant of hardship, uneasiness, worry or discomfort.

I hope that the Universal may, in some way, be the means of keeping your thoughts free from sorrow, anger, fear, hatred or revenge.

I hope that you and yours will be able to look back on 1915 at the end of the year and say, "Gee, it was one corking good year for us".

That's my New Year's greeting to you, whoever you are, great or small.

And it comes not only straight from the shoulder, but from the very bottomest depths of the heart!

Carl Laemmle

President Universal Film Manufacturing Company.

Universal City and Lankershim, Cal., the movie city's next door neighbor, joined hands on December 12 in a "grand, glittering, gorgeous and gigantic" carnival. The occasion was the formal turning on of the electricity in the new cluster lights recently installed along the macadam-paved thoroughfares of the twin municipalities.

Henry McRae and his company of "101 Bison" players, together with the cowpunchers from the company ranch and the crack cavalry troop staged a typical western rodeo with bronco-riding, steer-throwing and crack-shot exhibitions. All the animals in the Universal City zoo were paraded in cages down the boulevards of the twin cities in true circus style. The trained bears and other animals were put through their "stunts" by Jerry Barnes, head animal trainer at the Universal zoo.

Later in the evening Al. Curtis and his company of Joker players staged their now famous side-show, "Curtis' Category of Curious Creatures", with an added assortment picked up since the last appearanec of the show.

Jailbird Smothers Watchman in Bank Vault

"Hounded", two-reel Rex melodrama, in which Ben Wilson and Anna Luther play leading roles, features loot of bank, death of watchman in the vault, an escape from prison and the death of the hounded jailbird's wife and child. Convict, on verge of second murder, inspired to "go straight" by vision of dead wife and child.

Released Thursday, December 31.
Scenario by J. E. Connor.
Produced by Ben Wilson.

CAST.

Jim Nolan.....Ben Wilson
Mary Bolland.....Anna Luther

MANY a convict, if given a chance upon his release from prison, would be only too willing to "go straight". Often, when the gates of Sing Sing or the state prison open upon the time-expired convict, he finds that he is still a hunted man.

Police keep well informed of his new address; he is shadowed by detectives, and if public clamor demands the arrest of some one for a crime, frequently the convict is "framed" and clapped again into jail. With his record against him the convict has little chance of acquittal before a prejudiced jury, and a few weeks after his arrest the prison gates yawn again before him.

Even if the police do not force him to act as a stool pigeon, the convict is constantly open to temptations from his old pals. He may move to another city and attempt to "go straight", but in prison he has made hundreds of acquaintances who, upon their release, scatter to the ends of the earth, and he is soon found out.

Rather than risk exposure at the hands of these old companions the ex-convict submits to blackmail or goes back into the old life, eventually to find himself in the police net. Society, as a whole, has no place for the reformed convict. Once a "jailbird" the stigma remains and in the eyes of his fellow men the ex-convict is always open to suspicion. "Hounded", the story of which is here told, relates the hopeless struggle of a former convict to live a clean life after his release from prison.

Jim Nolan and his partner, Mart, are doing time for the robbery of Bolland's bank. The banker's daughter, while doing criminal reform work, becomes interested in Jim. Influenced by her wholesome personality, Jim is inspired to "go straight".

At the expiration of his term, Mary uses her social influence to get him a position and to help him make good. Jim is promoted rapidly, but the stigma of "jailbird" sticks to him and the latent instinct to steal is revived by the unceasing efforts of Mart to drag him back to the old life.

Fearing that he will yield, Jim appeals to his one friend, Mary, to help him in his fight against temptation. She does so, nobly. The proud old banker disapproves of his daughter's growing friendship with the "jailbird", but Mary stands by Jim. The friendship of Mary and Jim ripens into love. Bolland disowns his daughter. She marries Jim. In his loneliness the banker regrets his action, and tries to win Mary away from Jim. To do this he causes him to lose his position and hounds him from place to place, using influence to discredit Jim in every way possible.

Driven to the wall, Jim puts up a hard fight. A mortgage on the little home is due, and without means with which to meet the obligation, Jim foresees his wife and babe turned into the streets. In despair, he listens to the voice of the tempter, Mart, who plans another robbery of Bolland's bank, with the co-operation of Newton, a thieving bank clerk.

After a fight with temptation, Jim yields, and together they loot the bank. They are forced to lock a watchman in a vault, where he dies. The clerk, Newton, is arrested for the crime. He turns state's evidence, implicating Jim and Mart. When arrested for the crime, Jim keeps the truth from his wife, and is dragged to prison with the picture in his heart of Mary as he last saw her, standing in the doorway with their baby clasped to her breast.

This picture is his one source of consolation during the dark hours which follow. The evidence of Newton convicts Jim and his companion, and they are given a life sentence. Refusing to renounce her faith in Jim, Mary is driven from the little home, and finally is stricken during an epidemic. She and her child die.

On hearing this Jim becomes a hopeless degenerate, hating the world in general, and Newton, the informer, in particular.

He has contrived to keep some of the stolen bank notes, and with these he bribes a guard into releasing him for a few hours. Newton, the informer, now has a wife and a child, a beautiful home and happiness.

The jailbird comes for his revenge. There is a struggle, but Jim, in his fury, is the stronger. Newton, bound to a table and gagged, looks up at the grinning face of the "jailbird". Then Jim turns to see a woman standing in the doorway with a baby clasped to her breast. With his mind weakened by his sorrows, Jim imagines them to be his own wife and child come back to guide him in the "straight way". All thought of revenge fades from his mind, the knife drops from his hand and he silently steals from the house and back to prison.

The Informer, To Save Himself, Accuses Nolan of Bank Robbing.

"A Study In Scarlet", By A. Conan Doyle

Most famous of Sherlock Holmes detective stories produced under the Gold Seal Brand. Tragedy of two continents brought to a conclusion in Baker Street rooms of English detective. Remarkable deductive processes of eagle-eyed sleuth featured in enaction of verdetta, which begins in the Utah hills and ends in Brixton Road, London.

Released Tuesday, December 29.

Scenario by Grace Cunard.

Produced by Francis Ford.

AGAIN the Universal displays its enterprise in securing for reproduction on the screen the stories of A. Conan Doyle, the greatest modern writer of detective tales. "A Study in Scarlet" was one of Conan Doyle's earliest detective stories, and may be said to have placed Sherlock Holmes in the gallery of famous characters of fiction.

The scenes of the drama, which are laid in London, were filmed by Gold Seal cameramen in Brixton Road and Baker Street. England's famous police headquarters, Scotland Yard, figures in the film, together with the house which is believed to have been the original of the one which Conan Doyle had in mind as the home of Sherlock Holmes when he wrote "A Study in Scarlet".

London street gamins play their part in the picture, and typical English bobbies and muddlesome detectives wander at cross purposes, serving only to make things more difficult for Sherlock Holmes. Again the scene changes to the great American Desert. Caravans toil over the hills and through the valleys. The great Mormon migration from the Middle West is on. Life on the present site of Salt Lake City is depicted and the long arm of the sect which figures so prominently in Conan Doyle's story reaches out to crush Jefferson Hope.

One of the most sensational episodes in the version of Conan Doyle's story, as produced by Francis Ford from Grace Cunard's scenario, is a realistic roof-top fight between the denizens of a London dive. Banisters crash under the weight of falling human bodies, crooks are thrown through glass skylights by plain clothes detectives, ladders are knocked from beneath the feet of escaping desperadoes—all to no purpose, for Scotland Yard is following the wrong trail, is looking for the wrong man, while Sherlock Holmes, in his quick, decisive fashion, already has Jefferson Hope, the guilty man, cornered in his rooms at the muzzle of his pistol.

Sherlock Holmes and Dr. Watson are informed by Scotland Yard of a mysterious murder in Brixton Road. The murdered man's body is found in a vacant house. No marks of identification are discovered upon him with the exception of several personal cards, bearing the name, Enoch T. Drebber, Cleveland, Ohio, U. S. A.

Arriving at the vacant house in Brixton Road, Holmes discovers a plain gold ring beside the body of the murdered man. Upon the wall are scrawled the five letters, R A C H E. Abe, the Scotland Yard detective, is of the opinion that Rache is the unfinished part of the proper name, Rachel, and unhesitatingly declares the murder to have been committed by a woman.

Holmes, however, points out that "Rache" is German for revenge. A careful investigation of the room also leads the great detective to announce that the victim swallowed poison given to him by a man six feet tall who came to the vacant house in a hansom cab attached to a horse, on whose left hind foot a new shoe had been nailed recently.

"Rache", Which, in German, Means Revenge. Sherlock Holmes Obtains His First Clue.

The Scotland Yard men laugh at Sherlock Holmes' deductions. Holmes, upon arriving at his rooms in Baker Street, instructs a score of street gamins in his service to search for a cabby driving a horse with three old shoes and one new one, on the left hind foot.

Half an hour later a cabby enters Holmes' rooms. He is six feet in height and bronzed. Holmes points to a suit case on the floor. The cabby starts to pick it up, when he finds himself looking into the muzzle of Holmes' revolver. An instant later handcuffs are snapped on his wrists. Trapped, this is the story that Jefferson Hope, American ranchman, tells:

"I sought revenge. I waited a long time to get even. Years ago, as a young man, I came upon a caravan train crawling over the hills of Utah. I met a pretty plainsman's daughter, Lucy Ferrier—and we were happy together. I wished to marry her, but her father made his own choice.

"We tried to escape, but her father brought her back, and I was forced to flee to the hills. They married her to my rival. And my sweetheart—it wasn't long before she died of a broken heart. I took the wedding ring from her dead finger and swore to be revenged. Since that day I have sought Enoch Drebber. I found him. You know what happened".

Nothin' To Do 'till Tomorrow

By Billie Ritchie

—Hi hum—it's a gay life this makin' comik pictures.
—All I have to do is get up every morning at daybreak, smear me face over with grease paint an' pile on scarecrow scen'ry.
—Then the director calls me to get busy with the brick throwin' stuff.
—Hi hum—it's a great life.

Little Busy Bee, Me, an' they call this the holiday season, to do the novelties stunts for ev'ry one, two and three-reel comik feature in the shop.

Say, did you ever report fer work in the mornin' an' after you punched the time detective ten minutes late you meet the boss an' he says, appealin' like, "Out de window yer mus' go", an' he ain't yoshin'? He's pullin' scenario stuff on you an' it goes. So I'm falling out the window with a cuple of back turns, hitting the poor rock stuffed with feathers, and I'm up and smilin', for it's a dull mornin' when I won't take my life in me bleeding hands for art. An', say, I'm just brushin' up from one fall and they're at me again.

"To the citadel", some guy is shouting; "on to de rescue; save the bee-autiful maiden and the city is yours, and before I know it I'm climbing up to the top of a frowning cliff and the villain, thinking I'm the fall guy of the studio outfit, gives me a shove and I take a holy roller for fair. I wouldn't mind it, but some scenario speeler says "Billie" can do it, and I'm hardly up from being shoved off the cliff when I'm loaded in a cannon and shot into the atmosphere. and say, there's some breeze blowing while I'm travelling, but I light safe. And the scenario guy is laughing and says, "Great comedy", and me adding to my carcass me 89th consecutive bruise. Oh, I'm busy alright.

Say, says I, it's time fer cheese an' fer biscuits, because I hear bells ringing, but the asnwer is diff'rent, and Billie is being pursued by a mob. I ain't on to the plot of the piece at all, at all, only they keep shoving and I've got to run to keep from being walked on. I just takes a double twister, but lands on my back and, howling pretzels, it feels like granite when I hit. My back is a reg'lar black and blue trust, but they all say, "Great comedy, Bill", and the speech coming from the boss just eases the jolt a trifle. Say, ain't it the feed hour, I murmurs soft like, feeling my back. Not yet, growls the boss.

Monday, leaping the precy'pis; Tuesday, climbing the crags; Wens'day, throw'd off de train; Toisday, ducking air ships; Friday, hop-scotchin' the mine sewed rivers; Sat'day, diving for my pay, an' bein' chased by collectors, and then —oh, joy—nothing to do till tomorrow.

Bill

P. S.—I am so good that the Universal has issued special slides, photos, posters, etc., on me, and you can get a lot of swell advertising dope from your Exchange. Get it. Advertise me big. I will draw crowds whenever advertised. Write your Exchange and if they can't supply you, write or wire The Universal Film Manufacturing Company, 1600 Broadway, New York, for this dope.

Filmy Gowns in New Films

A Weekly Page

By Mlle. Chic.

AFTER all, is it wicked for girlies to want to look pretty and attractive? I don't think it is. On the contrary, it ought to be punishable by law for a woman to appear on the horizon of life in any other but becoming and beautiful clothes. Surely, the Universal beauties think so. Pages and pages could be utilized to describe all the gowns, hats, wraps and beautiful accessories which are worn by these lovely girls in the films.

Do you know that hours and hours are spent planning correct dress for each individual scene in every picture? No, this is not a hardship. In fact, girlies of the film world are just as happy when they are reveling in filmy fantasies and charming frocks as any other girlies might be. And so it is that we, who view the screen, are delighted with the wonderful array of magnificence and beauty of our favorites.

Who does not know and love Pauline Bush?

Her sweet face and manner has always appealed to our hearts. She is lovelier than ever in the accompanying illustration. This unique dress-suit of pale blue satin needs little or no description. Its draping forms all the trimming except for some lace at the neck and cuffs. As to the hat, it is very individual and most becoming to Miss Bush.

And now for a few words about Bess Meredyth. As a rule, Bess is so busy writing scenarios (she is one of the best in the land) that she rarely has time to play in the films. However, she took time by the forelock recently and goes through the rollicking comedy, "When the Brides Got Mixed", with such vim and jolly good humor that we are hoping she will keep up the good work. Of course, she wears some of her wonderful gowns and she has many. In fact, she never appears in the same gown twice. In this play she wears an attractive model of black satin covered with a chiffon tunic edged with fur, while the long-waisted bodice is of velvet. The inevitable touch of fur at the neck and cuffs adds to this effective costume, and Miss Meredyth looks very stunning, indeed.

OTHER UNIVERSAL BEAUTIES.

A very beautiful, appealing actress is Marie Walcamp. To be sure, her name rarely appears in our fashion column because she invariably plays in "101 Bison" pictures, and they are almost always of Western character. Just for a change, and I am sure a welcome one, Miss Walcamp and her handsome leading man, William Clifford, appeared in a stirring drama, "The Trail Breakers", and she had an opportunity of wearing several pretty frocks. One in particular was a lovely afternoon gown of white tulle and lace with a saucy little bouffant tunic. Marie looked very charming and played as only she can in this interesting picture.

Miss Pauline Bush.

Another film girlie who rarely wears other than slap-stick comedy clothes is Betty Schade. But she makes up for lost time in "Two of a Kind", a comedy, and is gowned in one of the most gorgeous creations seen on the screen in a long time. Over a sheath of pink chiffon and silver lace strands of silver beads are draped in that mystifying method which looks so simple and is so difficult to copy. Her shoulders are swathed in silver lace and chiffon. Incidentally, I might add that several beautiful evening gowns are worn in the ballroom scene of this picture.

Out in Universal City is a wonderful man who has taken under his wing a wonderful, bright, golden-haired little girl. The wonderful man is Murdock MacQuarrie and his eighteen-year-old charge is Agnes Vernon. Lives there a man with soul so dead that he does not know and admire Murdock MacQuarrie? Surely, no. Taking his success as a criterion, one cannot help becoming interested in any one who may interest him. So that, when it became evident that pretty little Agnes Vernon was appearing in all of Mr. Murdock's plays, we sat up and took notice. Needless to say, such an artist could make no mistake. For Agnes Vernon is doing some splendid work and, although still in her teens, she has made many friends and movie fans are keenly interested in her onward march to success.

"WHEN IT'S ONE OF YOUR OWN".

In one of her latest plays, she wears a becoming afternoon gown of brocaded chiffon over satin. Topped by a saucy little turban hat, she made a pretty picture.

As to the plot: "When It's One of Your Own" is, indeed, a descriptive title. A German musician, finding that America was not the golden land which he expected, is compelled to accept a position as waiter in a large restaurant. His daughter, who is studying music, finally accepts an engagement in the chorus of a musical comedy in the city. She is not aware of her father's sacrifice, thinking that he is playing in an orchestra.

She is invited to supper after the theatre by the manager and, although he is repulsive to her refined sensibilities, she accepts, fearing the loss of her livelihood. She enters the restaurant, by chance, in which her father is employed and when she is about to put a glass of liquor to her lips, her father dashes the glass to the floor and a thrilling scene is enacted, resulting in the discharge of the waiter.

However, it ends well. On their arrival home, they find a representative of the German Consul, with a cablegram, offering the old musician his former post in the Grand Opera Company of Berlin. Then there is much rejoicing, and father and daughter leave for their fatherland.

"The Village Postmaster"

Storekeeper, appointed postmaster, is driven to the verge of despair when the parcel post fills his grocery with pigs, poultry, babies and other live stock.

Betty Schade.

JOKER COMEDY.

Ernest Shields.

"Toby" Anticipates Trouble.

The Rival Shopkeepers.

The Postmaster Attempts Suicide.

"Toby" Appointed Parcel Postmaster.

Episode Seven of "The Master Key"

Plunge of death from hotel roof sensational feature of latest installment of Special Feature Serial. Wilkerson's man thrown to his death by Dore when another attempt is made to steal the deeds to the mine. Two-reel episode of Gold Seal drama. Released week of December 28. Featuring Robert Leonard and Ella Hall. Story by John Fleming Wilson. Scenario by Calder Johnstone and Robert Leonard.

THE seventh episode of "The Master Key" surpasses the fast and furious action of the preceding episode. Withal the development of the love interest between Dore and Ruth continues while both are at the Manx Hotel in San Francisco. A diversion is afforded by a trip to Cliff House and a shopping expedition, which bring Dore and Ruth closer together.

Ruth's protector, Dore, is soon made to realize that Wilkerson is not idle. In an attempt to circumvent the latest daring plot of the ne'er-do-well, Dore is compelled to throw Wilkerson's tool, a former second-story man, from the roof of the Manx Hotel into the street many stories below, where the body narrowly misses striking passing pedestrians.

The tragic climax of the latest episode is calculated to astound the spectator, for it comes close upon the heels of Dore's lingering good-night to Ruth in the upper corridor of the hotel, upon which both their rooms open. Just when the spectator expects a charming ending to a busy day the action commences with all the startling suddenness of a .42-centimeter shell plunging through one's breakfast table.

CAST.

John Dore.....Robert Leonard
Ruth Gallon.....Ella Hall
Harry Wilkerson.....Harry Carter
George Crane.....Alan Forrest
Charles Drake.....Alfred Hickman
Mrs. Darnell.....Jean Hathaway

Dore secures a room for Ruth in the same hotel where he is stopping in San Francisco, and borrows some clothing for her, pending a trip to the shopping district. In order to divert her mind from her experiences Dore takes Ruth on a trip to Cliff House. The excursion and accompanying dinner take the greater part of the evening, and upon her return Ruth goes down the hall into her room.

Dore is inserting the key into the lock of his own door when he hears Ruth scream. Running into her room he sees a figure crawling out on the fire escape. In their absence Wilkerson, by bribes and threats of exposure, has engaged Sam Pell, an ex-second-story man and hotel worker, to make a further attempt to recover the deeds to The Master Key mine.

Pell, by following Dore and Ruth, has learned their room number. He had about completed his night's work when Ruth and Dore returned and interrupted him. Dore fiercely pursued the second-story worker across the roof of the hotel, cornering him behind the great chimneys. Ruth, following closely after, witnesses the struggle between the two men.

Pell has about overcome Dore when another figure crawls up the fire-escape. It is Tom Kane, who has returned to San Francisco to report to Dore the distress among the miners of The Master Key workings. Tom immediately turns the tide of battle by drawing a gun on Pell. The slippery second-story man, however, eludes both Dore and Kane. Just as he reaches the edge of the roof Dore again catches him and throws him so heavily that the criminal falls over the roof to the street below and is killed.

Unnoticed by Dore, Kane or Ruth, Pell had skillfully thrown the deeds down the inner "well" of the hotel. Upon the arrival of hotel employees and the police Pell's body is searched, but no trace of the deeds is obtained. The police recognize Pell as an old criminal, and Dore's story is accepted without question, although the police detain him.

Tom assures Ruth that things are "going along fine" at the mine, but secretly he admits to Dore that the men are out of work. Wilkerson's man, Tubbs, has discharged Kane. Dore realizes that something must be done to prevent Wilkerson from ruining the property through his hirelings.

In filming the death of Pell in the latest episode of "The Master Key" the roof of a San Francisco hotel was used. Neighboring skyscrapers were crowded with spectators when Dore (Robert Leonard) threw a high-diver, especially engaged for the occasion, from the hotel roof. Nets were spread several stories below so that the high-diver experienced no danger in being cast toward the street. The chase over the hotel roof, the fight and the share which Ruth Gallon (Ella Hall) took in the struggle, all were enthusiastically cheered by the office workers who viewed the struggle from skyscrapers overlooking the hotel roof.

It will be remembered that in Episode Six of "The Master Key", Sing Wah, the Chinese opium smuggler, escapes with Ruth from the cylindrical trap room and takes her down to the bay. When Dore and the police raid the opium den they are trapped by a Chinese woman, who drops them into the water underneath the den. They swim to a rowboat and pass through an underground canal into the bay, where they come upon Sing Wah with Ruth. An exciting chase follows, ending in the rescue of Ruth.

Dore and Ruth Return to Their Hotel from a Shopping Expedition.

FORD MAKING THE LUCKNOW FILM.

Battle scenes, cavalry charges, hand-to-hand fights between native Sepoys and British grenadiers, massacres, wholesale arson, the siege of a fort, the death falls of natives from great heights—all will play a part in the massive production, "The Campbells Are Coming", a multiple reel feature, whicb Director Francis Ford is now staging at Universal City, near Los Angeles.

"The Campbells Are Coming" is quite the most expensive and extensive photo-drama yet staged at Universal City. Every known conceivable sort of thrill has been staged in it. Wild animals roam and kill in the Indian jungle, while crafty natives burn the homes of British soldiers and their wives in an attempt t drive their conquerors into the Indian Ocean.

"The Campbells Are Coming" will tell again the Victorian epic of the relief of Lucknow and the massacre at Cawnpore. It contains enougb battle scenes to satisfy even the most bloodthirsty junker or war-mad jingo. All day long the roar of field pieces, .75-millimeter guns and the beavier bored cannon of more ancient date resounds in the hills of Universal City. All day long cavalry and infantry defile along the crests of the hills, capturing an intrenchment filled with white-turbaned natives in this valley, and destroying a native village over the crest of tbe next hill. Settlers' cabins, officers' bungalows and native villages are built only to be burned a few hours later. Sepoys are shot as they snipe from tree tops and come tumbling a hundred feet to the ground, while on the same field cavalrymen and their mounts leap over tbe red-hot mouths of cannon and pinion the gunners to earth beneath their mounts. "Tbe Campbells Are Coming" will be an astounding revelation of moving picture possibilities. Moreover it is timely and undoubtedly will arouse the greatest entbusiasm in Canada, England, Australia and the States.

LESSING'S GHETTO TALES FOR THE U

With characteristic enterprise the Universal Film Manufacturing Company has secured the rights to produce in photoplay form Bruno Lessing's stories of New York's Ghetto life. Murdock MacQuarrie will play leading roles in the forthcoming productions, the first of which will be "An Interruption", adapted from the magazine form by Bess Meredyth of the Universal West Coast scenario department. As soon as he has completed his present production, "In His Mind's Eye", Charles Giblyn and bis company of Nestor players will start work on the Lessing stories. Each of the tales is to be complete in itself; the same character, however, will figure prominently in the entire series.

COME BEHIND

By CARL

If you have never been behinc pictures are made *on a huge scale* life coming to you when you *visit Universa* a few minutes out of Los Angeles on a great big ranch.

It is a real city, set right down in the heart of a wonderful ranch which in turn is in the heart of an exquisitely beautiful valley.

A city on a ranch!

And yet so perfectly is this city adapted to the making of moving pictures that *any kind of a scene can be made here.*

We can show a street scene that you would swear was photographed in New York itself. Or a desert scene that looks as though it could not have been made anywhere except in the Sahara. Or a jungle scene that might have been snapped in the wildest wilds of Africa. Or a ballroom scene that surely seems as though it must have been photographed in the home of a Vanderbilt. Or a restaurant scene that duplicates Rector's famous restaurant on Broadway.

It is the craziest, strangest, oddest city in all creation. Its entire population is made up of men, women and children engaged solely in the business of making tbe best moving pictures tbat can be made.

When you see the vastness of our equipment; the perfection of our organization; the enormous staff of experts engaged in making part of that Universal program, you will know why it is pbysically impossible for any one to keep up with the quality standard established by Universal moving pictures.

The World's Fair at Chicago was dry and stale by comparison.

The Panama Exposition at Frisco and the exposition at San Diego will be great expositions, but for real, hearty, genuine, human-interest they simply will not hold a candle to Universal City, where the movies are made!

When you see the various things we have to manufacture in order to set our stages properly *your very eyes will pop.* When you see wbat a vast detail of work is involved in the production of the simplest Universal picture *you will be amazed.* When you see how money has to be poured out in a great steady stream in order that every tbeatre man who shows Universal pictures will have something to be proud of *you will be appalled at the wonders of it.*

SEE JUST HOW THI

THE SCENES

AEMMLE

he scenes to see how moving ou have the biggest treat of your ity, the wonder city of the world, located just

You simply must arrange to visit Universal City, next March!

We won't take "no" for an answer.

Arrange your business affairs so that you can come to our city in March, for the formal opening will take place on the 15th of that month. If it is impossible to come then, come as soon thereafter as you can. *But come!*

Seeing behind the scenes won't spoil your pleasure in pictures. On the contrary, it will make you a more enthusiastic fan than ever. It will give you a keener insight into picture-making. You will take a personal interest that you cannot possibly take now.

It will give you something to talk about for the next four hundred and sixty-six years. A trip to Europe would not supply you with half the interesting material for conversation that a few days at Universal City will do.

It's the only city in the wide world in which every man, woman, child, Indian, cowboy, rattlesnake, elephant, dog, cat, parrot, orang-outang, camel, tiger, horse, cow, monkey and jackass is giving every sunshiny hour to the making of moving pictures for the Universal Film Manufacturing Company.

We've made arrangements to *show you every courtesy and guide you through Universal City.* We've made every arrangement to take you right behind the scenes and show you the secrets of the most interesting business in the world.

The uniformed guides who will take you through will be required to have two qualifications:—First, a thorough knowledge of the business, so they can answer all your questions. Second, a disposition that will make you glad you met them, instead of making you want to choke them for surliness.

Now go home and tell your family you're going to take them all out to Universal City in March! Fix a definite time. If you don't, you'll keep putting it off and putting it off until it's all off.

Then fix your business in such a way that you can go away and leave it for a while. Give old Mr. Dull Care a swift kick and——

Come behind the scenes!

MOVIES ARE MADE!

FIRST CHILD BORN IN UNIVERSAL CITY.

Wuxtry! Wuxtry!

Universal City is all excitement, for in the early hours of December 21 a baby boy was born within its limits, the first child of either sex to have its name inscribed on the birth register of the infant city.

The first child born in the Plymouth Rock colony after the landing of the Pilgrims has taken rank among the world's famous first borns, and even has found a place in a famous painting of the first Thanksgiving dinner in New England. His coming, however, was not celebrated with any such demonstration as that which greeted little Carl Bernie Oelze when old Doc Stork came flapping his wings over the glass studios and white mission buildings of Universal City.

When word was passed around that Charles Oelze, commander of cavalry, had become the proud father of a child, Universal City determined to "do him proud". Allan Curtis and his German band of forty Teutonic pieces gathered outside the Oelze cottage, together with Head Cavalryman Ooelze's "boys" from the barracks.

At exactly 1:20 a. m. of December 21, Dr. Mace came out on the porch of the Oelze cottage and raised his hand.

"It's a boy", he said.

And then pandemonium broke loose. Curtis' German band struck up "He's a Devil in His Own Home Town", "Rock-a-Bye, Baby", "Bye, Baby Bunting", "Oh, You Kid", "All Aboard for Blanket Bay", and "Somebody's Coming To Our House".

The noise of the "orchestra" aroused the animals in the zoo to a high pitch of excitement, and soon from all parts of Universal City there arose a chorus of lion roars, elephant trumpetings and other fearsome sounds from the sea lions and Simian cages.

The inhabitants of peaceful Lankershim, several miles away, were awakened by the uproar in the zoo, the pistol shots of the celebrating cowboys and the blare of the band and came over in a body to tender their congratulations to Papa Oelze. Oelze finally came out on his front porch and enjoined quiet. He was compelled to make a speech. This is what he said:

"I am the proud father of the first child born in Universal City. The kid weighs eight and a half pounds and hasn't cried yet. He is a wonder, and Dr. Mace assures me that he will be riding a horse in a few weeks. I have informally christened him Carl Bernie in honor of the president of the Universal and our local 'mayor'. Now boys, I gotta go inside".

Mrs. Oelze, before her marriage, was a nurse in Universal Hospital. According to latest reports she is doing nicely.

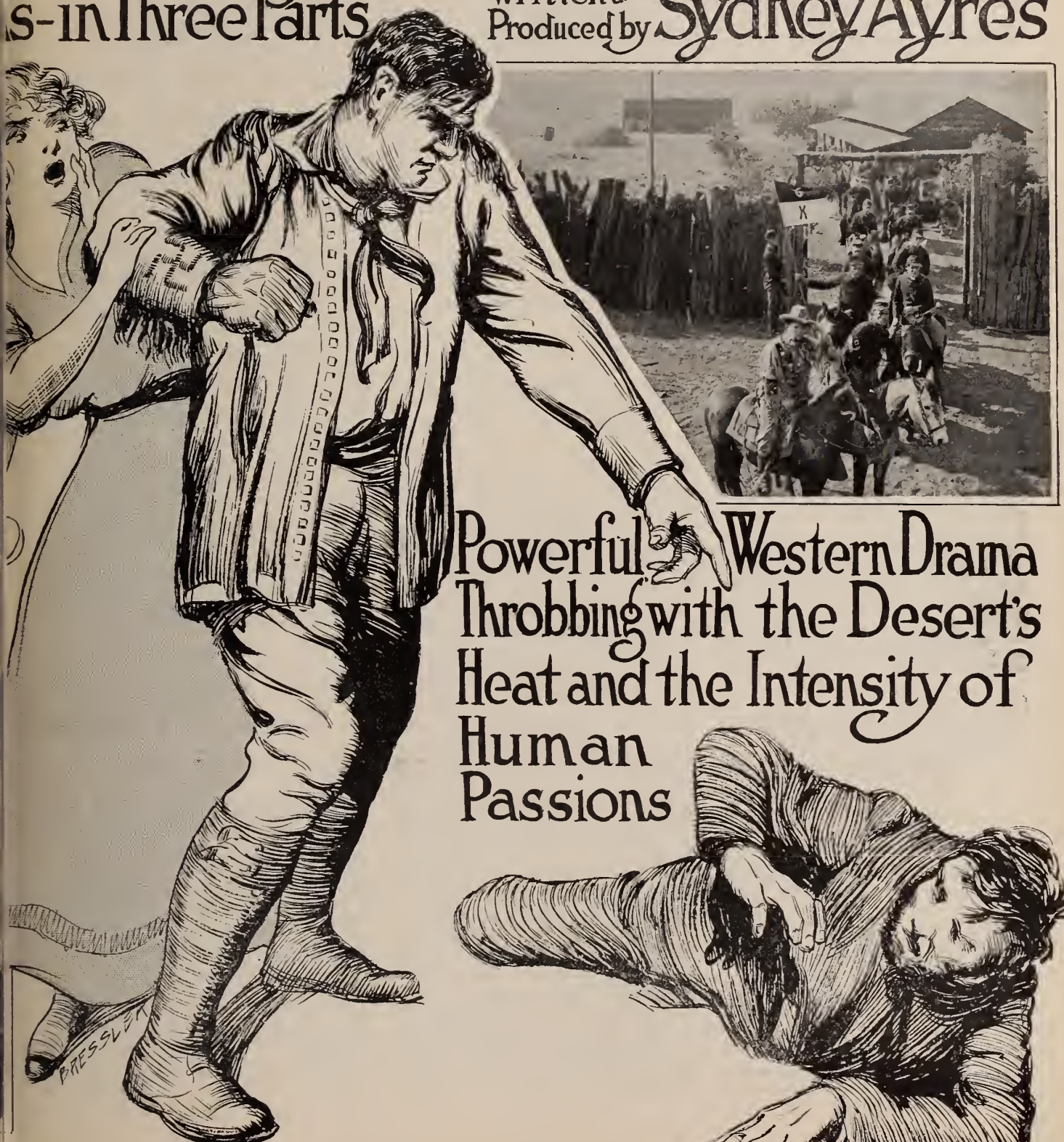
ON DESE

The First of the Magnificent BIG U Productio

RT SANDS

s-in Three Parts

Written and Produced by Sydney Ayres



Powerful Western Drama Throbbing with the Desert's Heat and the Intensity of Human Passions

Stories of the Single Reelers

The Beautiful Unknown (Victor) 7
Hounded (Rex) 10
A Study in Scarlet (Gold Seal) 11
The Master Key (Universal Special Feature) 15
Virtuoso (Victor) 20
Gem and Germs (L-Ko)..... 20
Love and Water (Sterling)... 20
Pruning the Movies (Nestor) 20
The Fat Girl's Romance (Crystal) 21
The Village Postmaster (Joker) 21
A Mixed Up Honeymoon (Joker) 21
When It's One of Your Own (Nestor) 21
Dot's Elopement (Sterling).. 21
Within An Inch of His Life (Eclair) 23
In Jungle Wilds ("101 Bison") 27
Winning a Prize (Imp)..... 28
The Hermit's Secret (Eclair) 28
The Sin of Olga Brandt (Rex) 26
The Submarine Spy (Imp)... 31
Christmas at Lonesome Gulch (Frontier) 28
A Bear Escape (Sterling) 28

Violinist's Playing Charms All Too Well

"VIRTUOSO".

Victor Drama—Released Dec. 28.

Featuring Mary Fuller.

Helga Moran, a young violinist, desiring to play before a great manager, sends her card, only to be rebuffed by the office brat. She returns to the studio of her friends and plays for them; they are fascinated, so much so that they forget the supper cooking on the stove. After the meal Helga returns to the office.

The manager is looking for a man to play the lead in one of his productions. He is pestered by all sorts of types; song and dance men, an old opera singer, an old tragedian, who still thinks he can play a juvenile; the manager is almost mad with the pests. There comes into his office a beautiful girl with her violin; he would drive her out as he has the others, but she will not go; instead she plays to him.

He is enchanted by the music; they fade from the office into a wonderful glade; he is sleeping at the base of a great oak tree. Suddenly the tree opens and out dances a Nymph; she inhales the fresh air, dusts off the flowers, plays with the rabbits, awakens the sleeping knight, then runs away. With Sir Knight in pursuit across fields and dale, up deep slopes, she romps with him in hot chase. Then back to the office. She finishes her selection; he falls to his knees enchanted. He offers her his all, his heart and his hand, but she is enraged to think her music could affect a man so. She breaks her violin over his head and leaves.

Germ-Laden Doggie Pursues Scientists

"GEM AND GERMS".

L-Ko Comedy—Released Jan. 3.

Gem .....Louise Orth
The Lover.....Harry Russell
The Dog.....Montana Kid
Father .....Frank Lanning

His spoiled and pretty daughter, Gem, and a lovely dog make the old chemist's days far from the serene ones his labors in his laboratory call for.

The wilful daughter, left to her own devices, selects the most unlikely one of her suitors, and with true feminine contrariness thrusts him upon father for approval.

Aroused, the old chemist endeavors to separate the lovers by locking the girl in her room, but finds himself compelled to repeat the forceful ejecting of the persistent lover many times over.

Made determined by her father's refusals, the daughter and her lover plan to get even with father, who, believing that he has made a wonderful discovery, has called in two of the scientists of his city to test the mixture.

The daughter and her lover replace the discovery with a harmless mixture, to which the dog takes kindly. Entering the laboratory, the scientists are amazed to find the dog drinking the supposed poison. Fearing his bite, they lose no time in making their getaway. Ever ready for a chase, the lively dog goes after them with a will. Their frantic efforts to escape result in disaster to all encountered en route. Believing the dog to be mad, a general call is turned in for the police.

Gem and her lover rush to the minister's house, but the minister refuses to marry the pair and tries to give them the slip. Determined to have their way the lovers give chase. Overtaken at the lake's edge, he is compelled to perform the ceremony.

Driven by the dog to a high bridge, the scientists decide to take to the water rather than risk a bite. Not caring for the jump the dog leaves the bridge and encounters the police, but discovering his mistress, he makes a glad rush for her, to the consternation of the minister, whose fright precipitates the trio into the lake, where the dog joins them.

The yells of the scientists and the bridal party bring the police to the rescue and the lake is filled with swimmers, who show little enjoyment for their dip. their dip.

Green-Eyed Monster Gives Them Ducking

"LOVE AND WATER".

Sterling Comedy—Released Dec. 31.

Pedro, the park sweeper.Lloyd Ingraham
Girl .....Dot Gould
The insistent flirt.....Arthur Tavares

Pedro, the park sweeper, is eating his mid-day lunch which his wife has brought him. She leaves him to return home. Dot, a young lady of leisure, is rowing on the park lake, when she is seen from the shore by a young man of flirtatious temperament. He at once hires a boat and rows out to get a closer view of Dot, but in his eagerness, he is careless, and upsets not only her boat, but his own as well. Struggling in the water, they become separated and Pedro rescues Dot, while a like act is performed by Pedro's wife for the young man. While Dot is thanking Pedro for his heroic act, Pedro looks about in his embarrassment and sees the young man, who is, in gratitude, kissing Pedro's wife, his rescuer. Pedro, angered by what he thinks is his wife's faithlessness, draws his stiletto and starts out to revenge himself. The young man sees the infuriated Italian coming for him with a gleaming blade, and at once runs to insure his own safety. Dot, in the excitement of the moment, follows Pedro. The chase leads to the lake shore, where pursued and pursuer meet and clash in a combat, which results in all concerned being precipitated into the waters of the lake.

"Nutty" Bughouser Censors The Movies

"PRUNING THE MOVIES".

Nestor Comedy—Released Jan. 1.

Mayor Bughouser is possessed with the idea that he ought to censor the movies, so he appoints a Board of Censors, every member of which must be exactly like himself. They visit the projection room of a film manufacturing company, and as the film of a stirring drama is reeled off, they order cuts made in the picture which they consider essential, The scenes in the picture are shown as originally produced and as they appear when the Bughouser Board is through with them.

It is only fair to state that this film was not written as a criticism of the National Board of Censors or of proper censorship, but only of irresponsible censorship. The National Board was as much amused at this film as any of those who saw it.

De High Ball Foils The Designing Squire

"THE FAT GIRL'S ROMANCE".

Crystal Comedy—Released Dec. 29.

Hezekiah Jones is the owner of a flour mill and a fine case of dyspepsia, also a daughter, who is fair, fat, and flirty. Squire Longlegs holds a mortgage on the mill and a large bunch of affection for Hazel. He compels Jones to make Hazel promise to be his wife, but Fate, in the shape of Sir Charles De High Ball, comes into the story.

While hunting on horseback, Sir Charles shoots a duck. The horse runs away and throws Sir Charles into a tree. The duck hits the fair Hazel in the face. She swears revenge on the shooter. His strength exhausted, Sir Charles falls from the tree and smashes his funny bone. Hazel picks him up, takes him home and nurses him. They love each other, and one dark night Sir Charles elopes with Hazel, carrying her off in a wheelbarrow.

A tramp enters the minister's home and arrays himself in the minister's clothes. He is caught by Charles and Hazel, who compel him to marry them, thinking that he is the real thing. They live happily until one day the squire, wearing his fur overcoat, is mistaken by Sir Charles for a bear. Bing! Bang! Sir Charles shoots, and the squire, raging with anger, chases him to his home. Discovered! The jealous squire goes and tells Sir Charles' papa and mamma. Mamma breaks np their happy home. Hazel goes back to the old home and spends days pleading with father to take her back. Sir Charles, warned by wireless telephone of Hazel's misery, comes to her aid. Enter the squire, accompanied by the real minister, who says that the marriage was a fake, but, of course, we must have a happy ending, so the minister truly marries Hazel and Sir Charles. Furious, the squire jumps into the mill pond and pa is sent about his business.

Postmaster Turns Table On Enemy

"THE VILLAGE POSTMASTER".

Joker Comedy—Released Dec. 30.

Lyman H. Granite.....Ernie Shields
Tobias Brady, his rival....Phil Dunham
Congressman Nolan.....Eddie Boland
Sylvia Granite.....Betty Schade

Through the influence of his friend and subsequent son-in-law, Congressman Nolan, Lyman Granite, a storekeeper in the rural village of Calton, is appointed to the office of postmaster. The appointment is viewed with much disfavor by a rival storekeeper, one Tobias Brady, popularly known as "Toby". All goes well with the new postmaster until the coming of the parcel post. This great public boon promises to ruin the postmaster. The volume of business done in this department of his store occupies his undivided attention to the exclusion of his regular trade, and pretty soon he has no room in his store for his merchandise, and is forced to do the bulk of his trading on the sidewalk. His rival, "Toby", waxes fat and prosperous. The expiration of his term of office brings no relief to the much harassed officer; the Government does not appoint a successor and his bondsmen keep him toeing the mark. He appeals to his son-in-law, and Nolan responds by paying him a personal visit. The Congressman meets his father-in-law, and half the village in pursuit of a runaway pig. The porker is captured and Nolan learns that his father-in-law's office has been made the market of exchange for pigs, poultry, babies and other live stock. He promises the old man immediate relief, and yielding to his prayer, he appoints "Toby" to the office, in which act the village postmaster sees the inevitable ruin of his enemy.

Neighbor's Scheme Gives Peck Trouble

"A MIXED UP HONEYMOON".

Joker Comedy—Released Jan. 2.

Henry Peck.....Wm. Franey
Wife .....Gail Henry
Perkins .....Milburn Moranti
His Bride.....Elsie Cort
Their Neighbor.....Ralph McComas

Henry Peck and Wife decide to take a long vacation. On leaving they ask their next door neighbor to run in and air out their house once in a while, giving her the key. She is a shrewd business woman, as is shown when Hank Perkins shows up with his bride, all in, after vainly searching the city for a suitable place to spend their honeymoon. The neighbor rents them the Peck house. But in doing this she does not know that an unforseen and most distressing quarrel has halted the Pecks' vacation on the moment of their departure. Wife, in a rage, leaves Peck, declaring she is going home. On the way, however, she stops at ma's. Peck seeks solace over the bar.

Later, this pair experience mutual yearnings. Peck goes home. He accosts their neighbor. The latter's shrewdness now prompts her to leave the vicinity in a hurry. Wife returns home. Peace and fond love are declared. All is well until unfortunately wife spots a bit of the bride's apparel. The next few moments are trying ones for Peck. That is, until he discovers Perkins' clothes. The situation is made worse when the terrified bridal couple are heard in their bedroom barricading the door.

Henry Peck then backs up his demands upon the supposed lover of Wife with his revolver. The frightened young couple call the police, but are arrested themselves as the burglars. Their rent receipt and marriage license, however, clears them, and Peck and Wife, now appreciating the humor of the situation, decide to allow the honeymooners the use of their premises until their rent expires, and leave once more on their interrupted vacation.

Saves Daughter From Making Fatal Step

"WHEN IT'S ONE OF YOUR OWN".

Nestor Drama—Released Dec. 29.

Featuring Murdock MacQuarrie.

Heinrich Gerhardt.Murdock MacQuarrie
Marie, his daughter.....Agnes Vernon
Ralph Barton.....Fred Wilson
Mabel, a chorus girl...Dorothy Quincey

Heinrich Gerhardt, a German musician, who has come to America with the usual high hopes of the foreigner, meets with reverses, and being unable to secure a professional engagement, takes a position as waiter in a high class restaurant. His daughter, Marie, for whose musical education Heinrich sacrifices his savings, knows nothing of her father's position, thinking that he is playing in an orchestra. To reimburse him, Marie enters the chorus of a musical comedy company and soon attracts the attention of the manager. The latter presents her with a bracelet which her father insists upon returning, the old man, realizing that no strangegr gives jewelry to a girl without expecting something in return. Later, Marie is persuaded to join an after-theatre supper party given by her manager. In company with the latter, another chorus girl, and a friend of the host, they go to the restaurant where Heinrich is employed. Father and daughter come face to face. A dramatic scene ensues, ending by the old musician taking his daughter home, after he has been discharged. The next morning a representative of the German Consul calls upon him and presents a cablegram received from the manager of the Grand Opera Company in Berlin, for whom Heinrich formerly played, offering him his old position. Heinrich decides to return to Germany and thus his troubles are ended.

Elopers Escape on Sprinkling Wagon

"DOT'S ELOPEMENT".

Sterling Comedy—Released Nov. 26.

Father .....Max Asher
Mother .....Miss Lewis
Girl .....Bobbie Gould
Lover .....Gus Erdman
Rival .....Frank Griffin

Dot and Gus are in love. Gus asks Dot's father for her hand, but is told that he is too far beneath her station. Father's choice is Max, who holds a mortgage over him. Gus returns home heartbroken, and is surprised to find a letter stating that he has fallen heir to $50.000. He immediately informs Dot. They mount a sprinkling cart nearby and dash to the minister's. They are seen by Max who, in a rage, tells Dot's parents. They dash after them in their machine,

(Continued on Page 28.)

"When It's One Of Your Own"

The story of a father's love for his motherless daughter. Forced by circumstances to become a waiter, violinist keeps careful watch over his innocent daughter and shields her from harm till a turn comes in his fortunes.

Agnes Vernon.

Murdock MacQuarrie.

NESTOR DRAMA.

He Gives His Daughter Music Lessons.

Night Along Broadway.

He Breaks Up the Supper Party.

Good News. An Engagement!

Trained Snakes Break Up Lynching "Bee"

"Within an Inch of His Life", two-reel Eclair Western drama, replete with beautiful Western settings and crammed with action. Pistol fight, lynching and trained snakes figure in thrilling drama.

Released Wednesday, December 30.

CAST.

Elsie Brandon.....Edna Payne
Dan Hurley.....H. Stanley
"Wildcat" .....Nobert A. Myles

"WITHIN AN INCH OF HIS LIFE", a two-reel Eclair Western drama, in which Edna Payne, H. Stanley and Nobert A. Myles enact the principal roles, is to be released on December 30. The photodrama features a realistic gun fight between "Wildcat" Thompson and his enemy, "Searchlight" Wilson, in a particularly picturesque setting.

A Mexican snake charmer is introduced into the picture, and with his score of snakes prevents the lynching of "Foamy" White, a friend of "Wildcat's". The courthouse where "Foamy" White is taken prisoner later is blown up with startling realism.

The snakes which are used in "Within An Inch of His Life" were secured on the edge of the Great Mojave Desert, where Pablo Wiggins, a half-breed Mexican-Indian, spent last summer prospecting with an American. The snakes had not been deprived of their rattles, and when the first rehearsals of the drama were held even the hardened "cowboys" scurried about out of range.

The court house lynching sceue was filmed on a cold day, and the snakes, evidently thinking that winter was at hand, had curled up in a knot to keep warm. Pablo was confronted with the problem of untangling the ball, and then of inducing each individual snake to uncoil himself and get ready for the camera.

A half dozen cowboys gathered around the ball of snakes with sticks and started prodding the mass. Angered by the sharp thrusts, the snakes unwound rapidly and caused the actors to scurry away. In almost the fraction of an instant, however, seeing the enemy routed, the reptiles made again for a common center and wrapped themselves up in a Gordian knot which even Alexander would have found difficult to sever.

The Death Duel Between "Wildcat" and "Searchlight" Wilson.

Pablo laughed at all the efforts of the cowboys to disentangle his pets.

"You not know what they want. They want the fire. Too cold for snakes", he explained.

Acting upon the Mexican's suggestion the cowboys then built a roaring fire and rolled the ball of snakes near it. Several minutes passed before the heat affected the reptiles and then, one by one, each rattler uncoiled, stretched himself luxuriously and crept closer to the warming blaze.

Once the snakes were ready for the camera the Eclair director attempted to get Pablo to drop them from the roof of the courthouse. Pablo, however, knew snake nature too well to attempt to disturb the snakes while they were enjoying their thaw-out. Half an hour passed and then Pablo procured a bag, and with his thumb and fingers quickly clapped his pets into its depths.

The lynching of "Foamy" White was rehearsed in the shadow of the courthouse, and then Pablo quickly mounted to the roof. The necktie party had proceeded to the point where "Foamy White", despaired of ever seeing his boon companion, "Wildcat" Thompson, again, when the snakes came hurtling through the air.

Dante's Inferno never witnessed a more realistic descent of snakes from the mountain crannies of Lucifer's domain. Hissing, writhing and angered beyond the borders of safety, the rattlers literally rained from the heavens on the lynching party. No director was needed in the next few minutes to tell the actors to disperse. They vamoosed, not to appear again until Pablo, laughing to himself, had gathered all his pets up again into his burlap bag and taken them some distance away.

The story of "Within An Inch of His Life" follows:

The foreman of the "T-Tumbler-T" ranch is killed mysteriously at a point where Dan Henley, a young cow puncher, is known to have passed before the shooting. He and the dead foreman have been courting Elsie Brandon, and this, with other details, when made known by "Searchlight" Wilson, a two-gun man, results in Dan's arrest. In the sheriff's absence, Wilson tries to have Dan lynched.

Their plans are overheard by "Wildcat" Thompson, a reckless and well-liked cowboy, by his pal, Pablo Wiggins, a Mexican snake-charmer, and by "Foamy White". While White is talking at the jail, "Searchlight's" crowd make him prisoner and proceed to string him up in the shadow of the courthouse.

Meanwhile, from the roof of the courthouse, "Wildcat" and Pablo throw down some of the latter's trained snakes, which breaks up the lynching bee. "Foamy", now free, rides for help and comes back with twenty men. They find the courthouse blown up, and learn that Dan has been rescued by "Wildcat".

Shortly afterward the sheriff arrives and "Wildcat" is arrested for aiding Dan to escape. The fearless young cowboy forces a hearing, and it is shown that the dead foreman had quarrelled with an Arizona cowboy over Elsie Brandon. At the time of his death, he was shown to have been riding to notify

(*Continued on Page* 28.)

"THE PEERLESS" DAY AND NIGHT "THE PIONEER"

THE SCREEN WITHOUT A SEAM

THE

The Screen of Quality. *LOW AMPERAGE SCREEN* *The Screen de Luxe*

OFFICIALLY ADOPTED BY THE UNIVERSAL FILM MANUFACTURING COMPANY AND BY THE OTHER LEADERS IN THE MOTION PICTURE INDUSTRY.

THE UNIVERSAL WEEKLY OF NOVEMBER 14th SAYS THIS:

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CLEO MADISON'S REPLY TO STUDIO ARTICLE.

Universal Artist's Scathing Answer to the Author of the "Women of the Screen", in the December Green Book.

An insult to every man and woman in the business of making film dramas, as well as to the profession itself, is contained in the article, "The Women of the Screen", in the December Green Book.

The writer's personal experience must, indeed, have been a sad one. As a woman and photoplayer, and, moreover, that thing which she professes to scorn, an average woman, I beg permission to correct the wholly false impression which she may have created in the minds of her readers. As a film actress perhaps I am qualified to answer her.

Having passed through several seasons of that most severe school of legitimate acting, the stock company, succeeded by work with my own companies, I came at last to recognize the appeal of motion pictures because they would permit me a home life with my own people.

I applied for work, not as an experienced actress, not as a leading woman with years of dramatic training, but as one wholly untutored in work before the camera. I was given a trial. To fail utterly, to remain in the ranks or to succeed—it was my opportunity to prove myself.

And I wish to say to the writer, to all men and women gazing towards the film drama as a possible profession and to the world looking on, that, if I have in a measure attained success, it has not been because I was, to quote the author of the Green Book article, "a friend of the director", "a protege of the manager", nor a "favorite of the leading man".

Such success as I have won has been because of energy that refused to give up, determination to regard failures as experience and the expenditure of every bit of brain power and force within me on the task in hand.

Standing part way up the ladder, at that same vantage point from which the Green Book writer attacks the whole structure beneath her, I look over the days when, as a member of the ranks, I worked at a profession so new to me, to the days of arduous struggling up the rungs of that ladder, and not once can I recall an insult from the men with whom I have worked daily in motion pictures.

Kindness, courtesy, thoughtfulness and comradeship have been the invariable rule, from manager down to humblest office boy, and hundreds of other women of my personal acquaintance can tell the same story.

About the profession itself this disgruntled one says: "I believe the films breed more immorality than the stage ever did".

This statement is an insult both to the stage and the film drama. I will not attempt to take up the question of stage morals. If the writer could pass a few days in any of our great Western studios; if she could live the life we live, from eight o'clock in the morning until five or six o'clock at night, spent in the clear open air, riding, driving, walking, running, swimming, falling down cliffs or whatever the part we happen to be playing calls for, if she could have our healthily tired bodies after a day of such work, if she could follow us home and see with what joy we tumble into a refreshing bath, eat our evening meal, and after an hour or two of simple recreation, hurry to get that sleep so necessary to rebuild the tissues after a day of strenuous life in the outdoors; if she could see the clear eyes, the tanned cheeks and straight, supple bodies that this work in the open engenders, perhaps she might revise her expressions.

We women, yes, and the men, too, may be "poor, vain clayclods", as the writer suggests, but she should also not forget that into those clayclods has been breathed the spirit of life from the God above us and that, in attacking men and women of the film drama as she does, she not only insults them as artists and human beings, but also as children of the Infinite.

Very sincerely,
CLEO MADISON.

Unusually Realistic Scene from Otis Turner's "Changed Lives", Representing a Street in Antwerp During the Recent Siege. The Story Brings on the Screen Several European Cities.

JOHN E. BRENNAN, THE FAMOUS FUNNY MAN.

John E. Brennan, the famous comedian, has joined the onward march and is now a Universal star at their California studios. Mr. Brennan, who made his debut in pictures some time ago with the Kalem Company, has won many friends. "Nobody loves a fat man" but everybody loves John Brennan. For he is the funniest of funny men and radiates a brand of humor entirely his own.

It is, perhaps, not to be wondered at that this genial comedian should have made the signal success in his new field which is accorded to him as he was a celebrated fun-maker on the stage for years, and has made more millions laugh both in America and abroad than any other living comedian.

Mr. Brennan, who is of Irish parentage, was born in Springfield, Mass. When a very young boy he decided to commence his theatrical career as a dancer, for John never could stand still for a minute. Mr. Brennan believes in the old saying, "What's worth doing at all is worth doing well", and applying this thought to his work, it was not long before he won an enviable reputation as the greatest clog dancer in the world by winning the championship from Johnnie Williams, champion dancer of England. Then for several years he was leading comedian with notable minstrel organizations, one of his best-known engagements being that of end man with the Primrose and West organization.

Later he accepted an engagement as stock comedian at Keith's, in Boston, playing the principal comedy roles in the plays which Mr. Keith presented as after pieces for Milton Ahorn's comic operas.

Then followed many successful seasons in which Mr. Brennan starred in his own company, presenting "The Ivy Leaf", "An Irishman's Love", "Dear Irish Boy", "True Irish Hearts", "Tim, the Tinker", and a Scotch play, "Bonnie Scotland". In every instance Mr. Brennan continued to add to his world-wide reputation as a comedian of genuine merit.

Mr. Brennan then entered vaudeville, and his work attracted the attention of Wm. A. Brady, who engaged him to orginate the role of "Hi Holler" in "Way Down East". By a strange coincidence the scenes of this rural play are laid in the vicinity of Springfield, Mass., where Brennan lived as a boy. He drove the cows across the stage just as he did in his youth and played Hi Holler in such a realistic manner that he made the role famous from coast to coast and abroad. In England he is called "The American Dan Leno", after their favorite comedian. It is safe to say that theatregoers will never forget his Hi Holler and "Pickings from Puck".

But this is not all. Mr. Brennan was the original "Foxy Grandpa" and played "Jimmy" in the Brady production of "Baby Mine" in Chicago.

And then came the call of the movies. It was inevitable that such talent should eventually be captured for the millions who patronize the silent drama. The nicest part of it all is that jolly John Brennan is just as jolly off the stage as on and his friends are devoted to him. He's always happy and always in good humor. One cannot have the "blues" while within a mile of him.

Perhaps it is for this reason that he has been so successful in his career. As for his pictures, he is in a class entirely of his own. He has been featured in hundreds of pictures and has a following of thousands of movie fans who love him as though they knew him well.

In a recent interview he said: "I might as well admit that I have practically said farewell to the stage. I enjoy every minute of my work in pictures—even when I have to fall downstairs—and as my one aim in life has always been to make people laugh, the fact that hundreds of audiences throughout the world are seeing my performances simultaneously has spurred me to newer and greater things".

"Innocent Dad" is the title of the first Sterling-Universal release featuring John Brennan, and movie fans can look for an unusual treat, as the story and funny situations are as funny as John Brennan can make them, and that is going some.

BILLIE RITCHIE A SCREAM.

Universal Film Co.

Gentlemen:—Today I had my first L-Ko film, "Love and Surgery", two reels. It certainly is some scream and I can safely say that it has any Keystone cheated.

Billie Ritchie is a scream, as well as the whole cast.

Wishing the L-Ko the best of success, I remain,

A UNIVERSAL BOOSTER,
Atlantic City, N. J.

Sells Herself To Save Invalid Sister

In "The Sin of Olga Brandt", two-reel Rex drama, stenographer makes humiliating sacrifice to obtain medical aid for her sister. Escaping from "The Easiest Way", Olga marries young minister, only to have her happiness imperilled by the ghost of her past life. The story of a modern Magdalene.

Released Sunday, January 3.

ONE of the striking features of "The Sin of Olga Brandt", a two-reel Rex drama to be released on January 3, is a motion picture within a motion picture. Real scenes from a motion-picture play, "Shall We Forgive Her"? are thrown on the screen together with the interior of a motion picture theatre and the audience therein.

Joseph de Grasse, the Rex director who filmed "The Sin of Olga Brandt", spent much time and thought in securing this novel effect, and the result well pays him for his pains. Just how he accomplished it is a studio secret.

The inserted scenes point the moral of a play which is of vital interest to every woman. It raises the problem of the double moral standard. A young minister, who has sermonized on the virtues of forgiveness and charity toward the weak and erring, is suddenly confronted with the necessity of putting his doctrines into actual practise.

He learns that his wife has a "past" and is tempted sorely to leave her because of her sin. The lesson brought home by a moving picture drama plays an important part in the minister's decision and leads the man who has ruined the minister's wife to beg her forgiveness.

Incidentally, "The Sin of Olga Brandt" makes it clear that moving pictures can point a moral as well as Deacon Thumpcushion, and that the drama of the screen is able to hammer home its points much more effectively than can the pulpit declaimer with nothing but mere words to impress his auditors. "The Sin of Olga Brandt" was not designed as a sermon, however; it is a straight-away dramatic narrative, very human and understandable by all of us who entertain real sympathy for those whom life has buffeted to their knees.

CAST.

Rev. John Armstrong.....*William Doulin*
Stephen Leslie.....*Lon Chaney*
Deacon Jellicoe.....*Charles Manly*
Olga Brandt.....*Pauline Bush*

The Bible's Warning: "Judge Not That Ye Be Not Judged"!

Olga Brandt, a stenographer in the office of Stephen Leslie, an attorney, receives a pitifully small salary. In addition she is handicapped by having the sole care of an invalid sister. A capital operation is necessary to save the girl's life. Olga, being entirely without money, appeals to her employer. He offers to furnish the money on terms that the girl, through the urgency of her sister's case, is finally forced to accept. The operation is performed, and the girl is removed to the seaside.

Three months later Olga learns that her sister is dead. The futility of her sacrifice and her natural antipathy to the life she is forced to lead induces her to flee from the home of her betrayer. One of the truly good men of this world, the Rev. John Armstrong, finds her wandering disconsolately through the streets, and he, claiming a former acquaintance with her, takes her to the home of his mother. As times goes on, the young people, mutually attracted long ago, become engaged. John receives a call to a country village, and on the eve of his departure for the scene of his future labors, he and Olga are married.

A year later the little village is stirred by the exhibition of a moving picture entitled, "Shall We Forgive Her"? Mr. Jellicoe, one of the deacons of John's church, attempts to prevent the exhibition, and by doing so becomes embroiled in a law suit with the manager of the theatre. John sends for legal assistance, the attorney selected being Stephen Leslie. Leslie arrives, and in his visits to the parsonage meets the woman he betrayed. He upbraids her for leaving him, and proposes that they resume their former relations. When Olga refuses he threatens to expose her. The timely arrival of John and the committee on their way to the theatre saves Olga for the time being. The party enter the theatre, the committee agreeing to abide by John's verdict on the picture. At the parsonage, Olga determines to give up her fight. She sees no escape from Leslie, but in flight. She writes a hurried letter to John and bids good bye to the home in which she had found true happiness and contentment. On her way to the depot she is attracted to the theatre and finally makes up her mind to enter. The picture tells the story of a sacrifice such as her own. The despairing girl watches it with breathless interest. At the culmination of a tense, dramatic scene, John, rising to his seat, praises the picture, and upholds the moral which it teaches. A vision of the Saviour is shown and the sublime words, "Judge Not That Ye Be Not Judged", are flashed before the tear-dimmed eyes of the audience.

Subsequently Olga and Leslie meet. His entire attitude is changed and the pictured story has worked his reformation. He implores Olga's forgiveness and begs her to return to her husband.

John, arriving home, finds the letter of confession. He is stunned for the moment, but seeing his sorrowing wife on her knees, he remembers the sublime words of his Divine Master—"Judge Not That Ye Be Not Judged", and takes the erring but repentant woman to his arms.

Leopards and Lions Try To Kill Child

"In Jungle Wilds", two-reel "101-Bison" drama, tells story of life in the African jungle. Leopards, lions, gorillas and other denizens of the jungle attack settler's cabin in search of man-meat. Leopard springs on horse's back before camera lens while frightened beast collapses with fear.

Released Saturday, January 2.
Scenario by H. G. Stafford.
Produced by Henry McRae.

THE great menagerie of Universal City was called upon to furnish the thrills of "In Jungle Wilds", the two-reel "101 Bison" animal drama to be released on January 2. A number of lions were recently received on the coast from Africa by way of New Orleans. These monarchs of the jungle, perhaps, did not bargain on becoming moving picture actors in America, but when Director Henry McRae spied them in their new cages he immediately decided to use them in the picture he was then producing.

On the steamer coming over from Africa three lion cubs were born, and these also Director McRae introduced into his picture. Perhaps the most gripping scenes of the drama are those in which the beasts of the jungle break their way into the settler's home in an attempt to devour his child.

The baby is shown sleeping while the leopards and other beasts of the jungle bite and claw their way in through a boarded-up window. When the homesteader returns he shoots one of the spotted leopards and its dying struggles are pictured on the screen.

One almost feels like warning the child when it wanders into the jungle nest of the lioness and carries off one of the "pretty big kitties", the cubs of the enraged mother lion. Just how Director McRae held the great lioness in leash while filming the thrilling return of the beast at the moment the child makes off with the cub must remain a mystery for those who are not versed in the craft of the studio.

There can be no doubt of the realism of the plunge of a panther to a horse's back in one of the scenes of this really remarkable photodrama and the writhings of the horse as the panther's claws sink deeper and deeper into its hide are undoubtedly the real thing.

With a specimen of nearly every animal which made the pilgrimage to Noah's Ark in the Universal zoo, there need be no limit to the realism of the sensational wild animal dramas which the Universal has in store for its patrons. If reports which come from the West be borne out, exhibitors of Universal films may soon be assured of jungle pictures equalling in potentiality of thrill the carnivals of the Colosseum arena. The story of "In Jungle Wilds" is as follows:

Franz Kemper, his wife, his son, Paul, and a daughter Mary, live on a farm in Africa. John Durke is Kemper's hired man. John and Mary are in love. Ludwig von Baer, a naturalist, is Kemper's life-long friend. Kemper has long planned that his friend and Mary shall marry.

Von Baer arrives in Africa, to study wild animal life in the jungle. En route, the naturalist stops at the farm of his old friend. Kemper is overjoyed, and presents Mary, at the same time making plain to her that Von Baer is the man whom he has chosen for her husband. Mary loses no time acquainting young Durke with her father's plans. Later, Von Baer sees that Mary loves Durke, and continues on his way into the jungle.

Five years elapse. John and Mary have married, and have a boy and a home of their own. Again Von Baer visits the Kemper farm and learns of Mary's marriage. Accompanied by Paul Kemper as guide, he sets out to visit the young couple. Mary's welcome is somewhat effusive. John witnesses the greeting, and permits his jealousy to get the better of his judgment.

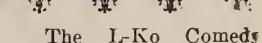
A scene results, and John takes his gun and stalks into the jungle. Von Baer and Paul bid Mary good bye and return to the Kemper farm. Mary, angry at her husband, leaves a note for him, takes their child, and follows Von Baer and Paul. His anger cooled, John returns home, finds the note, and hastens after his wife and child.

Mary loses her way, and a prowling leopard stampedes her horse. Arriving at the Kemper farm, John fails to find his wife and child. Calling on neighboring settlers he shows them her note, and the four men start out to search for the lost ones. Von Baer finds Mary and her child, rescues them from a lion, and brings them back safely to the Kemper farm. John, ashamed of his suspicions, expresses his gratitude, apologizes to the innocent naturalist and the story ends happily.

Unconscious of Her Danger, the Child Fondles the Lion Cubs.

CAST.

Franz Kemper	*Rex de Rosselli*
Paul Kemper	*Val Paul*
Mary Kemper	*Marie Kemper*
Hester Kemper	*Lule Warrenton*
John Burke	*William Clifford*
Ludwig von Baer	*Sherman Bainbridge*



The L-Ko Comedy Company is now recognized as the foremost fun makers in movie-laud. First "Love and Surgery" proved to be a laugh-producer which was unequalled for genuine humor and side-splitting situations. Then came "The Manicure Girl", as funny a play as had been seen in months, and now "Baron's Bear Escape", a stirring, rippliug comedy, which forces one to laugh from the opening scene to final fade-out. A new brand of "fall" is introduced in this comedy called the "long distance fall" down a mountain side, and everybody in the company takes it.

FILM STORIETTES

"DOT'S ELOPEMENT".

(*Continued from Page* 21.)

followed by Max, hut the pursuers are baffled by the elopers, who sprinkle the street, causing the pursuers' machine to skid. In the wild ride Gus loses his letter. This is found by the father who, upon reading, finds that Gus is the wealthier of the two suitors. He settles the question by beating up Max and tearing up the mortgage. Father and mother then dash into the minister's house. Gus, on hearing them coming, prepares to defend his bride with his life. He is surprised when his father-in-law greets him like a long-lost hrother.

Bogus Bear Meets Real Bear, Stampede Follows

"A BEAR ESCAPE".

Sterling Comedy—Released Nov. 16.

Girl .....Carmen Derue
City Boy .....Buddie Harris
Country Boy.....Chandler House
Country Boy.....Buster Emmons

Two country kids decide to scare the city shap who has won their sweetheart. One dressed up in a bear skin, while the other joins the group of children. While waiting for an opportunity to turn the trick, a real bear happens along and nearly scares the life out of the hogus bear, who immediately takes refuge in a tree, the real bear following. After an exciting chase, the hogus bear dashes into the group of children, followed by the real hear. A stampede follows, in which the girl is lost. Later, the hoys meet and search for the girl. This results in their finding her feeding the bear with sugar. She then refuses to have anything to do with the hoys who have proven themselves cowards.

"THE BEAUTIFUL UNKNOWN".

(*Continued from Page* 7.)

not appear at the hall. Yona, the eldest of the princesses, finding that Ferdinand has slipped away with his chum to visit the opera house, where he can see the ballet dancers, persuades one of the ministers to guide her to his hox.

Yona, seeing that Ferdinand is greatly interested in the performance, returns to the hall.

The next day she decides to appear on the opera house stage as an unknown dancer. Securing admission to the stage, she persuades the ballet master to allow her to appear. That night she dances hefore the prince, being advertised as the "Beautiful Unknown". Ferdinand, greatly attracted hy her personality and clever dancing, determines to meet her. Seeking out the ballet master he repairs to the door of Yona's dressing-room, hut she refuses to he seen. Ferdinand, not to be defeated in his desire, commands her to appear at the Royal Palace on the morrow to dance at the great *fete* in the gardens.

Yona succeeds in returning to the palace in secret. The next day, at the *fete*, she slips from the palace garbed to dance as a woodland nymph. When her turn to appear comes she dances about the fountain with furious ahandon. The court, seeing Ferdinand fascinated by the dancer, remonstrates with him, fearing he will cause another scandal. Ferdinand, disregarding them, rushes to the fountain to see "The Beautiful Unknown" at close range.

As Yona sees him rush in, she throws off her disguise and Ferdinand recognizes her as the Princess of Bosnia.

Seizing his cloak he places it about her to cover her from the view of the guests, who also recognize her. Overjoyed to find that the Prince has fallen in love with a princess, the court leaves them alone in the garden.

"WITHIN AN INCH OF HIS LIFE".

(*Continued from Page* 23.)

the sheriff of some rustling which had taken place, and had in his possession the guilty man's name.

Five of the cowhoys write down the of the rustling. The judge calls the slips in name of the one they believe to be guilty and all hear the name of "Searchlight" Wilson. In the melee which follows, "Searchlight" escapes and "Wildcat" goes after the two gun man with a warrant for his arrest. They come upon each other and a hot pistol fight follows. One of "Wildcat's" shots goes home, and the young fellow brings hack to the sheriff the body of the foreman of "T-Tumhle-T" ranch.

TONG PRISON IN "THE MASTER KEY".

A Realistic Set.

Director Rohert Leonard, in No. 6 installment of "The Master Key", introduced an exact replica of the old Tong prison rooms of San Francisco's once-famous Chinatown with telling effect. The cylindrical trap room, in which Dore and a detective are imprisoned and finally dropped into an underground canal, was constructed under the guidance of "Con" Kelley, an old Chinatown guide, who knew all the nooks and crannies of San Francisco Chinatown as it was before the fire.

Kelley was personally familiar with the workings of the trap room and materially assisted in making the replica an exact duplicate of the original. The room was huilt of hrick, and in general looked when completed like the interior of a factory chimney. Its walls just fitted inside another slightly larger circular wall of hrick. Through the walls of the inner and outer chamher there were cut two doors.

Dore was placed inside and when a lever on the outside was pulled hy a Chinese woman the entire inner compartment, revolving on a disc-like platform, swung about one-quarter way around, leaving each of the doors blocked hy the solid hrick wall of the outer chamher. Later another lever was pulled and the bottom dropped out of the chamber. The damp, musty walls, reeking with the sweat of the earth, the uneven, dirty hrick floor, the little tahle on which stood a small Chinese smoky oil lamp, all were duplicated from the original trap room, which it was found impossihle to photograph because of the fact that it was two stories underground.

Graphic and Timely Cartoon from the Animated Weekly by the Famous Cartoonist, Hy. Mayer, Editor of Puck.

EXHIBITORS-- *To supply the actual and frequently expressed want, we have decided to publish each week musical suggestions for each film, and to publish them sufficiently in advance to enable the orchestra leaders to secure the music, if they haven't it. These selections can be obtained from any up-to-date music store, or we will supply the name of the publisher on request.*

Appropriate Music for Every Picture

PROGRAM WEEK OF JANUARY 4

IMP—THREE TIMES AND OUT—Comedy-Drama—King Baggot)

Tip Top Tipperary Mary, He's a Rag Picker, Back to the Carolina You Love, I'll Go Home and Love My Wife.

GOLD SEAL—THE MYSTERY OF THE THRONE ROOM (2-Reel Detective Drama)

Start with a waltz, *Love's Garden.* At the abduction scene dramatic music, such as *Until the Very End.* At the next scene return to waltz. At the inn scene, *Until the Very End.* During the dance scene, *He's a Rag Picker.* When the pistol is brought into the throne room, dramatic music. Return to lively number in next scene. During the palace scene high class numbers, such as *Love's Garden.* Double exposure scene, dramatic music, such as *Until the Very End.* Then return to previous waltz.

NESTOR—FOR THE GOOD OF THE CAUSE (Comedy)

They'd Start the Victrola, When the Grown-Up Ladies Act Like Babies, Ruff Johnson's Harmony Band.

ECLAIR—THE COLLINGSBY PEARLS (Two-Reel Society Drama)

First Reel—Open with lively waltz, *In the Shadow of the Pyramids* until Exchange scene. Then a one-step *Tango in the Sky.* Then dramatic music, *My Love Will Live On and On,* in the crook's den scene to finish.

Second Reel—Open with a lively waltz, *Drucilla* (Fritzi Scheff—Pretty Mrs. Smith). During robbery scene dramatic music, *My Love Will Live On and On,* and continue until arrest scene. Then return to waltz.

ANIMATED WEEKLY.

Military march until the U. S. Soldiers appear. Then national airs. Then return to military march to the finish.

L-Ko—CUPID IN A HOSPITAL (Comedy)

Tip Top Tipperary Mary, At the Bankrupt's Ball, The War in Schneider's Grocery Store.

BIG U—ON DESERT SANDS (Two-Reel Western and Indian Drama)

First Reel—Dramatic music, *Until the Very End,* when Indian appears. Continue until desert scene. Then *On Ranch* 101, and *At That Bully Wooly Wild West Show.* Then change to waltz, *California and You.*

Second Reel—Dramatic music, *Until the Very End.* until title, *Fifteen Years Later,* then *At That Bully Wooly Wild West Show. Until the Very End* during card game scene. Continue until girl is brought to the hero's home, then *Back to the Carolina You Love* to finish.

REX—A MAN'S TEMPTATION (Drama)

Waltz for opening, *Valse de Ma Coeur,* until the ballroom scene. Then a rag chorus, *He's a Rag Picker.* Then return to waltz in the fencing studio scene. Continue until husband meets wife's lover. Then dramatic music until finish.

IMP—SHE WAS HIS MOTHER (3-Reel Drama)

First Reel—Open with *The Rose That Will Never Die* until title, *Sanford's Lawyer.* Then waltz, *Valse de Ma Coeur.*

Second Reel—Open with *Church Around the Corner* until girl comes into cafe. Then a rag, *I Want To Go Back to Michigan,* until title, *Years Rolled By.* Then waltz, *My Dreams of Dreams* (From Fritzi Scheff). Then dramatic music, *Until the Very End.*

Third Reel—*The Rose That Will Never Die, I'm Going to Let the Whole World Know I Love You.* Then return to *The Rose That Will Never Die.*

NESTOR—WHEN HIS LORDSHIP PROPOSED (Comedy)

Do the Funny Fox Trot, Eagle Rock (Winter Garden Show), *I Just Love My Yankeeland* (Bringing Up Father Show).

"101 BISON"—CUSTER'S LAST SCOUT (Two-Reel Indian Military Drama)

First Reel—Open with *On Ranch* 101 until Indian camp. Then dramatic music, *Until the Very End,* until scout is captured. Then Indian music until soldiers appear. Then dramatic music, *Love Will Live On and On,* until the finish.

Second Reel—Open with *At the Bully Wooly Wild West Show.*

POWERS—A GIRL OF THE PINES (Drama)

A rural song, until man meets girl. Then dramatic music, *Until the Very End,* until apology. Then *I Can't Stop Loving You* until the finish.

JOKER—A POLITICAL MESS (Comedy)

I Want To Go Back to Michigan, He's a Rag Picker, Tip Top Tipperary.

REX—STAR OF THE SEA (Two-Reel Drama)

First Reel—*Waltz of My Heart* for opening until title. *Nights of Tec.* Then *Tony Traviata* until boy leaves room.

Second Reel—Open with *Garden of My Heart* until Bishop appears. Then *The Rosary,* and finish with *Thy Chain of Memories.*

ECLAIR—THE DUMMY HUSBAND (Com.-Dr.)

Flower Garden Ball, Let's Toddle, Tip Top Tipperary Mary.

VICTOR—TERENCE O'ROURKE (No. 5) **"A CAPTAIN OF VILLAINY** (Two-Reel Drama)

First Reel—Waltzes like *Murmuring Winds* and *Dorothy Waltzes, Love's Oracle.*

Second Reel—Waltzs, such as *I Love You Just the Same* (Beauty Shop Show), and *You're a Little Bit Better* (Winter Garden Show).

STERLING—OLIVE'S LOVE AFFAIR (Comedy)

I Want To Go Back to Michigan, I Love the Ladies, Back to the Carolina You Love.

STERLING—THOSE GERMAN BOWLERS (Com.)

The War in Schneider's Grocery Store, He's a Devil in His Own Home Town.

L-Ko—THROUGH A KNOTHOLE (Comedy)

Daddy Won't You Buy Him For Me, Let Them Alone, They're Married.

"Love and Water"

Dot Gould.

Rescuing pretty young woman from a park lake, Pedro sees a flirtatious young man kissing his wife's hand. With gleaming stiletto he seeks re-v-v-enge! A comedy scream with a laugh in every foot of film.

STERLING COMEDY.

Arthur Tavares.

A Disastrous Flirtation.

Boat-Hooked From a Watery Grave.

Murderous Sicilian Vengeance.

A Four-Cornered Fracas.

Dying Sailors Fight for Life in Submarine

"The Submarine Spy", two-reel naval drama, played by Imp actors and actresses, a timely release in view of the part submarines are now taking in the great European war. Dying for want of air at the bottom of the sea, sailors heroically wait for rescuers.

Released Monday, December 28.

IN the four months of the great European war submarines already have played an important part. Naval experts, before the outbreak of hostilities, were undecided as to the value of under-water craft, but Germany, with her successful attacks upon British cruisers, soon showed that these little submarine engines of war are more to be feared than even the greatest superdreadnoughts.

Recently a British submarine made its way under five rows of mines in the Dardanelles and sank a Turkish war vessel with ridiculous ease, remaining for nine successive hours under water to effect its purpose. English cruisers, and even a dreadnought, have been blown up in the most mysterious manner, and despite the attempts to attribute their destruction to mines and spontaneous combustion in the magazines of the vessels, there are many shrewd naval critics who unhesitatingly declare that submarines have been responsible for the losses of the British navy.

The United States, profiting by the lessons of the war, has ordered the construction of under-water war vessels which, when completed, will be twice the size of any submarines now used by any foreign navy. These submarines will be able to travel across the Atlantic, and with the aid of Thomas Alva Edison's electric apparatus for renewing the air in the submerged vessels, Uncle Sam will be able to cope with any dreadnoughts sent to his shores from Europe or Asia.

In "The Submarine Spy" the United States Government loaned the Imp company a submarine without restrictions. Several officers and many sailors actually operated the mechanism of the vessel before the camera lens and the sinking and rescue of the crew in the open sea are shown with great fidelity to detail. There is no "faking" in "The Submarine Spy". The submarine is the real thing, and every bit of the action was staged with Uncle Sam standing sponsor for the accuracy of the stage setting.

Captain Graham Discovers the Loss of the Life-Giving Emergency Valve.

Interior views of the submarine are followed by above-water glimpses of the vessel coursing along with only her periscope visible. Again the spectator is shown how the vessel, under actual war conditions, is quickly submerged until not even the top of the periscope is shown.

Best of all, however, Uncle Sam permitted one of these powerful little craft to be dragged to the surface by divers and a wrecking crew equipped with a powerful windlass. The final action of the rescue scene of the thrilling under-and above-water drama takes place on the deck of the craft as it slowly pokes it sharp beak up from the ocean depths. Here is the story told on the film:

Ethel Graham and Billy, a young naval ensign, are in love, but Ethel's father, a captain in the navy, tells Billy that before he can marry he must obtain promotion.

Bardoni, a foreign spy, learns that Ethel's father is to take out a new submarine for its trial under water. Bardoni asks permission of Billy to visit the submarine before her try-out.

While examining the mechanism of the ship Billy points out to Bardoni an emergency valve, upon which the lives of all depend. Bardoni secretly removes the valve. A few minutes after Bardoni has left Captain Graham and his crew start off in the submarine.

When they have submerged her a sailor reports:

"Captain, something's wrong with the machinery! She's sinking too fast"!

Captain Graham discovers, when the ship touches bottom, that the emergency valve has been stolen. All hope is given up. Billy, however, volunteers to be shot through the torpedo tube and to go for aid. Shot to the surface by compressed air, Billy brings back a boatload of sailors, a windlass and a diver.

In the submarine Captain Graham and his men are fast dying for want of air. Billy, however, lowers a diver, who taps on the sides of the submarine with a hammer and revives the hopes of the crew and their captain.

The sailors inside the submerged submarine excitedly watch the dial which records the depths reached by the ship. As the sailors up above man the windlass and the chains are attached around the submarine the indicator on the dial steadily falls. The crew cheer when they realize that they are fast being pulled to the surface of the ocean.

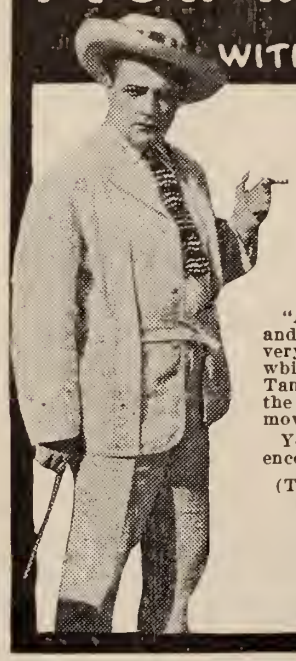
After long and hard work the submarine finally rises to the surface of the sea, and the sailors, one by one, follow their captain up out of the interior to the fresh air. Upon reaching shore the sailors pick Billie up enthusiastically and carry him off.

Because of his daring exploit, Captain Graham recommends Billy for promotion. Meanwhile, Billie's engagement is announced. Bardoni is snubbed by Ethel, who when she learns of the theft of the emergency valve, at once suspects the foreign spy. Bardoni, acting upon several strong hints, hurriedly leaves the naval station for more comfortable parts. In due time Billie's promotion comes along, and he and Ethel are married.

ANOTHER FASCINATING TERENCE O'ROURKE STORY

A CAPTAIN OF VILLANY

VICTOR 2 REEL DRAMA WITH WARREN J. KERRIGAN



Finer Than Ever

Is the next "Terence O'Rourke, Gentleman Adventurer" film. It is thrilling and dashing and Jack Kerrigan is, indeed, the hero in "A Captain of Villainy". This daring actor has once more shown his movie fan friends what a capable actor he really is.

"A Captain of Villainy" deals with customs and scenes in Tanglers, Africa, and Jack looks very picturesque and handsomer than ever in his white flannels. The wonderful street scene in Tanglers, built specially for this film, is one of the most remarkable feats ever attempted in movieland.

You will beam with delight when you see Terence O'Rourke in "A Captain of Villainy".

(This space for your Program, name of your Theatre, etc.)

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Postage, 7c.
Order No. 311.

UNIVERSAL MOVING PICTURES

BEAUTIFUL 2 REEL REX SEMI-RELIGIOUS DRAMA

The STAR OF THE SEA

FEATURING PAULINE BUSH

As beautiful a story as ever was penned is "The Star of the Sea". Lovely Pauline Bush, the girl with the face of a Madonna, plays the simple, little fisher-girl-model for a young sculptor's church commission. This story is handled in the usual Universal masterly manner and the cast portrays life's passions, love, hatred, greed, jealousy and paternal friendship in so wonderful and subtle a manner, that you will heave a sigh of contentment and thank God that such films are made for your enjoyment.

(This space for your Program, name of your Theatre, etc.)

This Cut 16c.
Postage, 5c.
Order No. 310.

UNIVERSAL MOVING PICTURES

THRILLING 2 REEL BIG U WESTERN DRAMA

ON DESERT SANDS

FEATURING SIDNEY AYRES

HANDSOME SYDNEY AYRES, NEW UNIVERSAL ACTOR IN "ON DESERT SANDS', MORE THRILLING AND APPEALING THAN EVER.

A STIRRING, vivid story of the plains, the redskin and gambler of the early frontier days is the two-reel Big U drama, "On Desert Sands". Handsome, debonair Sydney Ayres has furnished movie fans with a picture which they will never forget. It is full of gripping situations, unusual settings and human-interest.

(Name of your Theatre, Program, etc., in this space.)

This Cut 16c.
Postage, 5c.
Order No. 305.

UNIVERSAL MOVING PICTURES

ORIGINAL 2 REEL BISON DRAMA

CUSTER'S LAST SCOUT

SCOUT CHAPMAN, THE ONLY LIVING WITNESS OF CUSTER'S GREAT FIGHT, PLAYS IN THE 101 BISON-UNIVERSAL TWO-REEL MILITARY DRAMA, "CUSTER'S LAST SCOUT."

It's a long time since you wished you could see such a gallant, heroic fight as General Custer put up. The Universal discovered recently that Scout Chapman was still alive, and he was engaged to write the story and play the Scout in this picture.

This space for your program, name of your theatre.

This cut 16c
Postage 5c
Order No. 306

UNIVERSAL MOVING PICTURES

FEATURING
WM CLIFFORD, MARIE WALCAMP AND SCOUT CHAPMAN

'As Promised

In last week's issue of the Universal Weekly we herewith present our first series of special newspaper display advertising cuts which have been especially designed for advertising the different feature films from our regular weekly program. This is by far the greatest step forward ever known in the history of the film business, and it is done to make newspaper display advertising easy and simple for Exhibitors. Instead of each Exhibitor taking the time and study and expense to prepare newspaper ads on Universal features we herewith give you the entire ad, cut and copy complete in electro form, and all you have to do is order the cut or cuts you want (if you are showing these feature films) each week and hand the cut to your newspaper. The Universal Film Mfg. Co. has gone to immense expense for art work, drawings, display ad setting and the making of these electros to make things dead easy for all Universal Exhibitors. You will notice that each cut is specially numbered. In ordering it is absolutely necessary that you **ORDER BY NUMBER**, and always order through your Exchange. If your Exchange can't supply you with these electros, orders can be sent direct to The Universal Film Mfg. Co. Supply Department, 1600 Broadway, New York, and electros will be sent direct to save time. If you send orders direct to New York cash **MUST** accompany all orders, and be sure you include the postage for mailing as marked on each cut. Begin today to use these result-producing small display ads. They will make your competitor think he has quit altogether. These ads

Make an Art Gallery Out of Your Lobby

Shake hands with yourself, Mr. Exhibitor, that this Ad caught

your eye, then listen to this horse sense array of hard facts. The great American public are Hero-worshipers, do you appreciate that? And did you ever stop to think how lucky you are to be in a business where you can coin that Hero-worship into profitable dollars? Shall we speak plainer? All right—Can a laundry send out pictures of anything or anyone connected with their plant that will cause the public to become hero-worshipers? Can the grocery man make hero-worshipers by showing a bag of potatoes in front of his store? Can a clothier make hero-worshipers because of the brand of clothes he sells? Funny questions, eh? but answer them and see where you get off at.

But Mr. Exhibitor---where the Laundryman, the Grocer and

the Clothier can't make Hero-worshipers, your business can and has already established Hero-worship in the breast of every patron who attends your theatre. Have you ever stopped to realize what a tremendous asset this Hero-worship is to your business? Then why not still further boost this great power that lies right in the palm of your hand? Why not make your Lobby an Art Gallery of Movie stars? Why not make your Lobby so interesting, so elaborate and so attractive that your patrons will go out of their way to see the Gallery you have created? To show you what **WE** think of this Hero-worship we have designed and produced a series of magnificent poster portraits of Universal players as follows:

King Baggot, Mary Fuller, Cleo Madison, Robert Leonard,

Ella Hall, Max Asher, Pauline Bush, Grace Cunard, William Clifford, Francis Ford, Victoria Ford, Hobart Henley, Warren Kerrigan, Edward Lyons, Anna Little, Murdock MacQuarrie, Lee Moran, Matt. Moore, Edna Maison, Violet Mersereau, Harry C. Myers, Dorothy Phillips, Mary Pickford, Herbert Rawlinson, Ford Sterling, Rosemary Theby, Marie Walcamp, Ben Wilson, Frances M. Nelson, Billie Ritchie, Gertrude Selby—and still more to come. These are single sheet size elaborately done in 6 colors, and are made up either for unframed or framed display. We advise framing by all means.

No business on earth has such a power for Hero-worship

advertising and the immense resulting benefits as YOUR OWN BUSINESS. Then USE IT, wire or write your Exchange and ask them to send you samples of ALL the above stars. They will send you samples and prices—and if your own Exchange can't supply you, wire or write the Morgan Lithograph Co., at Cleveland, Ohio, who will give your request immediate attention. We advise and urge that you write your Exchange first, and then if they fail to send you the necessary samples and prices, write to the Morgan Lithograph Co., Cleveland, Ohio.

CHART OF PAST RELEASES

(STORIETTES APPEAR IN "WEEKLY" CURRENT WITH DATE OF RELEASE)

Release — Brand and Subject

ANIMATED WEEKLY.

Dec.—
2—Animated Weekly, No. 143.....(News)
9—Animated Weekly, No. 144.....(News)
16—Animated Weekly, No. 145.....(News)
23—Animated Weekly, No. 146.....(News)

CRYSTAL.

Dec.—
15—Such a Mistake.....(Split Comedy)
15—The Glass Pistol.....(Split Comedy)
22—Vivian's Beauty Test.....(Comedy)

ECLAIR.

Dec.—
6—The Higher Impulse .....(Domestic Drama)
8—For the Mastery of the World (3-Reel Mystery Drama)
13—Mountain Traitor.....(Western Drama)
16—A Game of Wits.....(2-Reel Detective Drama) Carol Hathaway and F. Sumner
20—The Jewel of Allah.....(Oriental Drama) Edna Payne and Stanley Walpole
23—The Fortunes of Margaret.....(2-Reel Drama) Isabel Daintry and Roy Pilcher
27—For the Defense.....(Drama)

FRONTIER.

Nov.—
28—The Moccasin Print.....(Drama)
Dec.—
5—The Circle of Gold.....(Drama)
12—His Higher Ambition.....(Drama)
19—The School Teacher of Angel Camp....(Drama)
26—The Rustler Outwitted.....(Drama)

GOLD SEAL.

Nov.—
10—Trey o' Hearts (No. 15) "The Last Trump"—
(3-R.—Last of the Series—Geo. Larkin-Cleo Madison)
17—The Opened Shutters (4-Reel Dr., with Herbert Rawlinson and Anna Little)
24—The Mysterious Rose (My Lady Raffles Series)
(2-Reel Detec. Dr.—Grace Cunard and Francis Ford)
Dec.—
1—Called Back .....(4-Reel Drama)
8—The District Attorney's Brother (2-R. Drama— Grace Cunard and Francis Ford)
15—The Ghost of Smiling Jim (2-Reel Western Dr.) Francis Ford and Grace Cunard
22—The Call of the Waves (2-Reel Society Drama) Grace Cunard and Francis Ford

IMP.

Nov.—
12—Peg o' the Wilds (2-Reel Drama— Violet Mersereau and Hobart Henley)
16—The Treasure Train (2-Reel Drama— Featuring King Baggot)
19—The Universal Boy in "Cupid and the Fishes" .. (Drama)
23—His Gratitude.....(Mary Pickford—Drama)
26—Human Hearts....(3-Reel Melodrama— King Baggot
30—The Coward .....(2-Reel Drama)
Dec.—
3—The Young Philanthropist ....(Juvenile Drama)
7—The Outcome ....(Dr.—Mary Pickford Reissue)
10—Three Men Who Knew.....(Two-Reel Drama)
14—The Mill Stream .....(2-Reel Drama)
17—Within the Gates of Paradise.....(Xmas Dr.)
21—In Sunny Spain (Dr.—Mary Pickford Reissue)

"101 BISON".

Nov.—
28—The Brand of His Tribe (2-Reel Indian Dr.— Marie Walcamp and Wm. Clifford)
Dec.—
5—The Foundlings of Father Time ..(2-R. Drama) Murdock MacQuarrie
12—Trail Breakers (Two-Reel West. Dr.— Marie Walcamp and Wm. Clifford)
19—The Christmas Spirit....(2-Reel Xmas Drama) Murdock MacQuarrie
26—The Law of the Range (3-Reel Western Drama) Marie Walcamp and Wm. Clifford

Release — Brand and Subject

L-KO.

Dec.—
6—Fido's Dramatic Career .....(Comedy)
13—The Rural Demons .....(Comedy)
20—The Baron's Bear Escape.....(Comedy)
27—The Manicure Girl (Com.-Lehrman and Ritchie)

JOKER.

Dec.—
19—His Doctor's Orders .....(Comedy)
23—Love and Spirits.....(Split Comedy)
23—Beauty Spots in Italy.....(Educational)
26—Hot Stuff .....(Comedy)

NESTOR.

Dec.—
8—The Widow's Last.....(Drama)
11—Their Ups and Downs.....(Comedy)
15—The Boy Mayor.....(Semi-Juvenile Dr.)
18—His Dog Gone Luck.....(Split Comedy)
18—Here and There in Japan with Homer Croy (Educational)
22—For I Have Toiled.....(Dr.—MacQuarrie)
25—Who Stole the Bridegroom?.....(Comedy)

POWERS.

Nov.—
27—Sissy Dobbins, Oil Magnate.....(Drama)
Dec.—
4—The Heart of a Magdalene..... (2-Reel Drama)
11—Adventures of the Nimble Dollar (Allegorical Drama)
25—Hunting in Crazyland (Animated Cartoon Com.)
25—Silk Industry as Seen by Homer Croy (Educ.)

REX.

Dec.—
6—The Lion, the Lamb, the Man ..(2-Reel Drama) Pauline Bush
13—A Night of Thrills (2-Reel Drama— Pauline Bush and Wm. C. Dowlan)
17—Ambition .....(Two-Reel Drama) Ben Wilson and Frances Nelson
20—A Page from Life.....(Two-Reel Drama) Herbert Rawlinson and Anna Little)
24—The Big Sister's Christmas (2-R. Xmas Drama) Anna Little and Herbert Rawlinson
27—Her Escape .....(2-Reel Melodrama) Pauline Bush and Lon Chaney

STERLING.

Nov.—
26—His New Job.....(Com. Willy Walrus)
Dec.—
3—Love, Luck and Candy .....(Com.—Max Asher)
7—Billy's Charge.....(Juvenile Comedy)
14—Lizzie's Fortune.....(Comedy—Max Asher)
17—The Fatal Hansom.....(Comedy)
21—Carmen's Romance.....(Juvenile Comedy)
24—Innocent Dad.....Com.—John Brennan)

UNIVERSAL SPECIAL FEATURES.

Robert Leonard and Ella Hall

Week of Nov. 30th—
The Master Key (No. 3) 2-Reel Drama— Robert Leonard and Ella Hall
Week of Dec. 7th—
Master Key (No. 4) 2-Reel Drama— Robert Leonard and Ella Hall)
Week of Dec. 14—
The Master Key (No. 5) 2-Reel Drama— Robert Leonard and Ella Hall
Week of Dec. 21—
The Master Key (No. 6) 2-Reel Drama— Robert Leonard and Ella Hall

VICTOR.

Nov.—
27—Mary Fuller in "The Heart of Night Wind" (2-Reel Drama)
30—Mary Fuller in "A Lonely Salvation" ..(Drama)
Dec.—
4—Papa Buys a Bale.....(Comedy-Drama)
7—Terence O'Rourke, Gentleman Adventurer, "The Inn of the Winged God" (2-Reel Drama)
11—The Little Gray Home (2-Reel Domestic Dr.— Harry Myers and Rosemary Theby)
14—The Wayward Son.....(Drama)
18—Mary Fuller in "Heart of the Hills" (3-Reel Drama—Chas. Ogle)
21—Terence O'Rourke, Gentleman Adventurer, "The King and the Man" (2-Reel Drama)
25—The Accusation .....(2-Reel Domestic Drama) Rosemary Theby and Harry Myers

ADVERTISE, IF YOU WANT RESULTS!

THE day of the Exhibitor who doesn't advertise is passing. The moving picture business is progressing so fast that the man who doesn't advertise will soon be left in the rear with the failures. WE must advertise and YOU must advertise. It's the life blood of this business, the same as it is in ANY LIVE profitable business. It's absurd to think that you can sit back with hands folded and say to yourself: "Oh, I've got a fine house; the people are bound to come to me". That kind of an Exhibitor will wake up some fine morning and find his business GONE.

The Universal spends hundreds of thousands of dollars annually to educate the public to SEE Universal pictures in Universal theatres all over America—in Canada, England and many other countries. We would be tickled to death to put this advertising into our own pockets if we could do so, but we can't, don't intend to and WON'T. Don't matter how you advertise your house and Universal pictures so long as you ADVERTISE and keep at it. Now, make up a list of what you need from the supplies shown below, and BEGIN ADVERTISING NOW AND KEEP EVERLASTINGLY AT IT.

MAKE UP YOUR ORDER STATING NAME OF PLAYER, AND GIVE EXACT QUANTITY WANTED OF ELECTROS, SLIDES, PICTURE POST CARDS, 11x14 PHOTOS AND 22x28 PHOTOS OF EACH.

NAME.	Electros, 25c. each.	Slides 25c. each.	Picture post cards, $2.75 per M.	11x14 photographs, $1.50 per dozen.	22x28 photographs, 40c each
Max Asher	.....	.....	....X...	....X...	....X...
King Baggot	.....	.....	.....	.....	.....
Pauline Bush	.....	.....	.....	.....	.....
Grace Cunard	.....	.....	.....	.....	.....
William Clifford	.....	.....	.....	.....	.....
Louise Fazenda	.....	.....	....X...	....X...	....X...
Robert Frazer	.....	.....	....X...	....X...	....X...
Francis Ford	.....	.....	.....	.....	.....
Victoria Forde	.....	.....	.....	.....	.....
Mary Fuller	.....	.....	.....	.....	.....
Ella Hall	.....	.....	.....	.....	.....
Hobart Henley	.....	.....	.....	.....	....X...
Warren Kerrigan	.....	.....	.....	.....	.....
George Larkin	.....	.....	.....	.....	.....
Robert Leonard	.....	.....	.....	.....	.....
Edward Lyons	.....	.....	.....	.....	....X...
Anna Little	.....	.....	.....	.....	....X...
Murdock MacQnarrie	.....	.....	.....	.....	.....
Lee Moran	.....	.....	.....	.....	....X...
Matt. Moore	.....	.....	.....	.....	....X...
Cleo Madison	.....	.....	.....	.....	.....
Edna Maison	.....	.....	.....	.....	....X...
Violet Merserean	.....	.....	.....	.....	....X...
Harry C. Myers	.....	.....	.....	.....	.....
Chas. Ogle	.....	.....	....X...	....X...	....X...
Dorothy Phillips	.....	.....	....X...	....X...	....X...
Edna Payne	.....	.....	....X...	....X...	....X...
Mary Pickford	.....	.....	....X...	.....	.....
Herbert Rawlinson	.....	.....	.....	.....	....X...
Ford Sterling	.....	.....	.....	.....	.....
Brinsley Shaw	.....	.....	.....	....X...	....X...
Vera Sisson	.....	.....	.....	.....	.....
Rosemary Theby	.....	.....	.....	.....	.....
Irene Wallace	.....	.....	....X...	.....	....X...
Marie Walcamp	.....	.....	.....	.....	....X...
Ben Wilson	.....	.....	.....	.....	.....
Frances M. Nelson	.....	.....	.....	.....	....X...

Anything marked thus (X) indicates that that particular article is not in stock.

Distributing Offices Handling Universal Service in United States, Canada and the Philippines

ARIZONA: Phoenix—Calif Film Exchange, 226 Washington St.
ARKANSAS: Ft. Smith—Universal F. & S. Co., 17 No. 6th St.
CALIFORNIA: San Francisco—Calif. Film Exchange, 54, 7th St.
Los Angeles—California Film Exchange, 736 S. Olive St.
COLORADO: Denver—Wm. H. Swanson Film Co., Railroad Bldg.
CONNECTICUT: New Haven—Universal Film Exchange of N. Y., 229 Meadow St.
DISTRICT OF COLUMBIA: Washington—Washington Branch Interstate Films Co., 419 Ninth St., N. W.
FLORIDA: Tampa—Consolidated Film & Supply Co.
Jacksonville—Consolidated F. & S. Co., Prince Theatre Bldg.
GEORGIA: Atlanta—Consolidated F. & S. Co., Rhodes Bldg.
ILLINOIS: Chicago—Anti Trust Film Co., 128 W. Lake St.
Laemmle Film Service, 205 W. Washington St.
Standard Film Exchange, 172 W. Washington.
Cairo—Universal Film & Supply Co., 8th and Washington Ave.
INDIANA: Evansville—Central Film Service Co.
Indianapolis—Central Film & Supply Co., 113 W. Georgia St.
IOWA: Des Moines—Laemmle Film Service, 311 Hubbell St.
KANSAS: Wichita—Universal Film & Supply Co., 155 N. Main St
KENTUCKY: Louisville—Universal Film Exchange, 319 W. Jefferson St.
Central Film Service, 403 S. 4th Ave.
LOUISIANA: New Orleans—Consolidated Film & Supply Co., 914 Gravier St.
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Springfield—Universal Film Exchange of N. Y., 33 Lyman St.
MICHIGAN: Detroit—Detroit Universal Film Co., 87 Woodward Ave.
Grand Rapids—Universal Film Exchange, 5 Hawkins Block.
Escanaba—Detroit Universal Film Co.
Saginaw—Detroit Universal Film Co., 4 Mercer Bldg.
MINNESOTA: Minneapolis—Laemmle Film Service, 252A Hennepin Ave.
MISSOURI: Kansas City—Universal F. & S. Co., 214 E. 12th St.
St. Louis—Universal Film & Supply Co., 2116 Locust St.
MONTANA: Butte—Wm. H. Swanson Film Co.
NEBRASKA: Omaha—Laemmle Film Service, 1122 Farnam St.
NEW JERSEY: Newark—Universal Film Exchange of N. Y. (Newark Branch), 236 Market St.
NEW YORK: Albany—Rex Film Exchange, 7 Maiden Lane.
Buffalo—Victor Film Service, 35 Church St.
New York City—Universal Film Exchange, 115 E. 23rd St.
New York City—Universal Film Exchange (Mecca Branch), 1600 Broadway.
NORTH CAROLINA. Charlotte—Universal Film & Supply Co., 307 West Trade St.
OHIO. Cincinnati—Cincinnati-Buckeye Film Exch., 236 W. 4th Av.
Cleveland—Victor Film Service, Prospect and Huron Sts.
Toledo—Toledo Film Exchange Co., 439 Huron St.
Columbus—Cincinnati-Victor Film Co., 179½ No. High St.
OKLAHOMA: Oklahoma City—Universal F. & S. Co., 116 W. 2d St.
OREGON: Portland—Film Supply Co., of Oregon, 385 1-2 Alder St.
PENNSYLVANIA: Phila.—Eagle Projection Co., 1304 Vine St.
Philadelphia—Interstate Films Co., 1304 Vine St.
Philadelphia—Philadelphia Film Exchange, 121 N. 9th St.
Pittsburgh—Independent Film Exchange, 415 Ferry St.
Scranton—R. & K. Film Exchange, 220 Adams Ave.
Wilkes-Barre—Exhibitors' Films Exchange, 61 Penn Ave.
TENNESSEE: Memphis—Consolidated F. & S. Co., 226 Union Av.
TEXAS: Dallas—Consolidated Film & Supply Co., 1900-1902 Commerce St.
El Paso—Consolidated Film & Supply Co., 309 Caples Bldg.
El Paso—Wm. H. Swanson F. & S. Co., Little Caples Bldg.
San Antonio—Consolidated F. & S. Co., Princess Theatre Bldg.
UTAH: Salt Lake City—Wm. H. Swanson Film Co., McIntyre Bldg
WEST VIRGINIA: Wheeling—Universal Film Exchange, Register Building.
Charleston—West Virginia Amusement Co., Lyric Theatre Bldg., Capitol St.
WISCONSIN: Milwaukee—Universal Film Exchange, 133 Second St.
WASHINGTON: Seattle—Film Supply Co., 1301 Fifth Ave.
Spokane—Film Supply Co., 211 Jones Bldg.

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HAWAII: Honolulu—California Film Exchange.
PHILIPPINE ISLANDS: Manila—Universal Film & Supply Co., Universal Bldg.

THE ADMINISTRATION BUILDING OF UNIVERSAL CITY

THE Universal Weekly

MARY FULLER
in
MY LADY HIGH AND MIGHTY
IMP TWO REEL COMEDY DRAMA

VOL 6 NO. 2 NEW YORK CITY, JANUARY 9th 1915 PRICE 5 CTS.

MURDOCK MacQUARRIE,

LEADING MAN OF THE NEW "BIG U" BRAND, AND ONE OF THE MOST VERSATILE CHARACTER ACTORS IN THE MOVING PICTURE WORLD.

Book It Now

3-REEL L-KO FARCE COMEDY

"After Her Millions"

WITH BILLIE RITCHIE, PATHE LEHRMAN AND GERTRUDE SELBY

Your audiences will laugh themselves sick

ON this screaming, choking, gasping 3-reel L-Ko Comedy, Billie Ritchie is so funny he has to be restrained or the audience will laugh themselves to death. It's another one of those famous L-Ko's that have taken the entire country by storm. Hundreds of thousands of movie fans are now clamoring for these smashing L-Ko comedies, and this one, "After Her Millions", tops the list to date. Your audience will laugh till the tears roll down their cheeks, and the tears will roll so fast your audience will have to get boots to keep from drowning, and then they'll laugh till they can't laugh any more. Book it! Book it! Book it! Don't waste one second. WIRE for it, before it gets by you. Telegraph your Exchange within the hour for this colossal side-splitter, the funniest of all farce comedies.

Phenomenal Growth of the Universal!

Omaha!

The Universal has 19 out of the 32 theatres in Omaha. This is within a fraction of SIXTY PER CENT. OF THE TOTAL BUSINESS. And remember, the Universal is not taking any part in the cut-throat price war! Think of it!

Vancouver!

There are 30 theatres in Vancouver and suburbs running pictures and of this number 17 are Universal. Over fifty per cent., and in the face of redhot competition and price-cutting.

Pittsburgh!

Thirty-seven out of the total of one hundred theatres in Pittsburgh are Universal. And some that are not taking Universal service wholly are taking a partial service. Pittsburgh has over 30 exchanges!

Atlanta!

There are 10 picture theatres in Atlanta, three of which are exclusively Universal; two others use another program; another uses a third program and the rest are miscellaneous.

Florida!

The Universal is doing 44 per cent. of THE TOTAL BUSINESS IN FLORIDA PICTURE THEATRES. There are 90 such theatres in the state and we have 40 of them. Not long ago we didn't have a corporal's guard!

Twin Cities!

In Minneapolis the Universal serves 23 houses with the regular program. Our nearest competitor serves only 18. In St. Paul the Universal has 13 houses. Our nearest competitor has only 7. Quality always wins.

"Use the Brains God gave you"

UNIVERSAL FILM MANUFACTURING COMPANY

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 BROADWAY, NEW YORK **CARL LAEMMLE, President**

Some Scenes from THE ANIMATED WEEKLY

BOMBARDMENT OF SCARBOROUGH.

BRONX CROSS COUNTRY RUN.

ARTILLERY SALUTES WHITMAN AND GLYNN.

U. S. COLLIER "JASON".

MUMMERS IN QUAKER CITY.

MOVING UNIVERSAL PICTURES

UNIVERSAL WEEKLY

"THE PAPER WITH A PURPOSE"
PUBLISHED BY
THE MOTION PICTURE NEWSPAPER PUBLISHING CO., Inc.,
Mecca Building, Broadway at 48th St.,
PAUL GULICK, Editor. ROBERT S. DOMAN, Associate Editor.
SUBSCRIPTION RATES:
All Over the World (Universally), $2.50 a year; $1.25 six months. Single copies, 5 cents
Advertising Rates on Application.

VOL. VI. No. 2. NEW YORK CITY, JAN. 9, 1915. PRICE FIVE CENTS.

DON'T BRING YOUR GROUCH!

By Carl Laemmle, President Universal Film Manufacturing Company.

HAVE you a grouch?

Is it a man-sized grouch or just a near-grouch? Does it stalk around with beetling brow and lurid eye and gnarly tooth?

DON'T BRING IT WITH YOU WHEN YOU COME TO THE FORMAL OPENING OF UNIVERSAL CITY ON THE FIFTEENTH OF MARCH.

Leave it home. Tie it up and bind and gag it. Stow it away in the old family chest. Or, better still, bury it somewhere so you can never find it again.

You won't need it after you've been to Universal City. You won't even remember what it looked like. You will be healed of it so naturally that you won't even remember that you owned it.

The formal opening of Universal City is going to be a romp. It is not going to be formal at all. Nobody is going to shoot speeches at you. You won't have to stand around and look interested while some one tells you the history of the world and winds up with "I thank you".

If we discover any grouches in Universal City we're going to have 'em shot at sunrise, labeled "Exhibit A", and stuck up on the fence posts as horrible examples.

People who have already seen Universal City in its uncompleted state say that it's the queerest, freakiest and MOST INTERESTING SPOT IN THE WORLD. One visitor gasped, "Why, the man doesn't live who has vocabulary enough to describe this place, and if he does live he is either a plain or fancy nut. He must have swallowed the whole dictionary".

So, come prepared to have the time of your sweet young life. Come prepared to have your eyes pop. Come prepared to have your brain do a Virginia reel. Come prepared to see a conglomeration that makes Barnum and all other circuses combined look like a booth at a Sunday school bazaar.

And don't forget to leave your grouch at home. You won't need it. You can't use it. And if you are caught with it on your person we'll make a moving picture of it and COMPEL YOU TO RUN IT IN YOUR THEATRE EVERY DAY for 999 years in succession.

Remember, it's the fifteenth of March. It's near Los Angeles. And——

No grouches allowed!

Do This For Me!

No. 65. Straight-from-the-Shoulder Talks by Carl Laemmle, President.)

I WANT to make this weekly magazine so interesting and so helpful to you that you simply can't wait for each week's issue of it.

How can I do it?

What thing would **you** like to see in it that you don't find now?

How can I make it a constant help to **you?** How can I improve it so that it will not only save **you** money, but show **you** how to increase **your** profits?

We have started a new department that ought to be a big help to you. I refer to the little ready-made advertisements which you can use in your local newspapers or on your heralds or programs. Other companies will steal the idea, of course, but I can't stop that. Long ago the Universal got accustomed to having its new ideas swiped right and left.

We also started a music department some weeks ago, suggesting the music to be played during the running of each film on our program.

We've got other schemes afoot to improve the Weekly, and we'll put them into effect as quickly as we can.

Now, then, WHAT ELSE DO **YOU** WANT? No matter what it is, and no matter what it will cost, if enough of you exhibitors want it WE'LL SEE THAT YOU GET IT. But we can't know that you want it UNLESS YOU WRITE ABOUT IT.

I don't care whether you use Universal films or not, if you are a regular reader of the Universal Weekly, and there's something about it that **you** don't like or would like to see added to it, I want YOUR OPINION QUICKLY!

In other words, WHAT WOULD **YOU** DO WITH THIS WEEKLY IF YOU WERE RUNNING IT? What would **YOU** do to make it more valuable to exhibitors?

Before you answer, remember one thing: I don't care if the general public never see the Universal Weekly. It is not intended for them. It is intended for YOU EXHIBITORS AND NOBODY ELSE. So please don't suggest anything that would be intended for the public at large UNLESS IT WOULD ALSO PROVE A HELPFUL THING FOR EXHIBITORS.

Will you do this much for me? Will you sit down right NOW and tell me what's on your mind as far as this weekly magazine is concerned? Will you tell me what department **you** have hoped we would add to it, but have never taken the trouble to write us about it?

You've seen the splendid improvement we've made in the Universal Weekly in the past few months. Very well; let's improve it still more in the next year! But let's begin RIGHT THIS MINUTE!

I wish I could receive at least five thousand answers to this editorial. Will you write yours right now and let the other 4,999 take care of themselves?

CARL LAEMMLE.

THIS WEEK'S PROGRAM

MONDAY, JAN. 11:

0122 VICTOR—Mary Fuller in "My Lady High and Mighty" (Two-Reel Light Com.-—Dr.—Chas. Ogle)***
IMP—No release this week
0123 JOKER—The Butler's Baby (Comedy—Ernest Shields and Betty Schade)**

TUESDAY, JAN. 12:

0124 GOLD SEAL—A Woman's Debt (2-R. Dr.—Cleo Madison and Joe King)***
0125 "BIG U"—The Useless One (Dr.-M. MacQuarrie)**
0126 NESTOR—A Maid by Proxy-Com.-Rhodes-Dillon)*

WEDNESDAY, JAN. 13:

0127 ECLAIR—Reunited (2-R. Domestic Drama—Irma Earle and Fred Sumner)***
0128 L-Ko—Thou Shalt Not Flirt (Com.—Billie Ritchie, Pathe Lehrman and Louise Orth)**
0129 ANIMATED WEEKLY—No. 149 (News)

THURSDAY, JAN. 14:

0130 BIG U—The Hearts of the Bradys (W. Dr.-Ayres)**
0131 REX—Pawns of Fate (2-R. Dr.—Lloyd-Lederer)***
0132 STERLING—Those German Bowlers (Comedy)*

FRIDAY, JAN. 15:

0133 IMP—A Gentleman of Art (2-R. Detective Smuggling Drama—Dorothy Phillips)***
0134 VICTOR—Father's Strategy (Com.-Drama)*
0135 NESTOR—When the Mummy Cried for Help (Com.—Victoria Forde, Ed. Lyons and Lee Moran)**

SATURDAY, JAN. 16:

0136 "101 BISON"—The Governor Maker (2-R. Modern Dr. Marie Walcamp and Wm. Clifford)***
0137 POWERS—An Outlaw's Honor (Western Drama)*
0138 JOKER—Hubby's Cure (Comedy—Wm. Franey)**

SUNDAY, JAN. 17:

0139 REX—A Small Town Girl (3-R. Human-Int. Dr.)****
0140 ECLAIR—Romance in Bear Creek (Western Dr.)**
0141 L-Ko—Caught with the Goods (Comedy)*
0142 UNIVERSAL SPECIAL FEATURE, "The Master Key" (Episode No. 9)

NEXT WEEK

MONDAY, JAN. 18.

0143 VICTOR—Fathers Three (Two-Reel Com.-Dr.) Harry Myers and Rosemary Theby ***
0144 IMP—On Dangerous Ground (Comedy-Drama) Wm. Garwood and Violet Mersereau**
0145 JOKER—The Hicktown Rivals (Comedy)*

TUESDAY, JAN. 19:

0146 GOLD SEAL—Smuggler's Island (2-R. Sea Coast Dr.) Grace Cunard-Francis Ford***
0147 BIG U—The Dear Old Hypocrite (Drama) Murdock MacQuarrie-Agnes Vernon *
0148 NESTOR—When Cupid Caught a Thief (Com.) Eddie Lyons, Victoria Forde, Lee Moran**

WEDNESDAY, JAN. 20:

0149 ECLAIR—The Lone Game (2-R. Western Drama)***
0150 L-Ko—Every Inch a Hero (Comedy)**
0151 ANIMATED WEEKLY—No. 150 (News)

THURSDAY, JAN. 21:

0152 BIG U—Their Island of Happiness (2-R. Dr.)***
0153 REX—Six Months to Live (Wilson-D. Phillips)**
0154 STERLING—Dude Raffles (Comedy)*

FRIDAY, JAN. 22:

0155 IMP—The House of Fear (3-R. Melodrama)***
VICTOR—No release this week
0156 NESTOR—When the Deacon Swore (Com.)**

SATURDAY, JAN. 23:

0157 "101 BISON"—Old Peg Leg's Will (2-R. Dr.-Ford)***
0158 POWERS—Uncle Sam's Phenomenal Achievement *
0159 JOKER—Fools and Pajamas (Com.-Wm. Franey)**

SUNDAY, JAN. 24:

0160 REX—The Temptation of Edwin Swayne (2-R. Dr.) Frank Lloyd, Helen Leslie, Gretchen Lederer***
0161 ECLAIR—The Clue of the Portrait (Drama)*
0162 L-Ko—The Death of Simon La Gree (Comedy) Billie Ritchie and Louise Orth)**
0163 UNIVERSAL SPECIAL FEATURE, "The Master Key" (Episode No. 10)

THE WEEK AFTER

MONDAY, JAN. 25:

0164 VICTOR—Mary Fuller in "'His Guardian Angel" (Two-Reel Domestic Drama—Chas. Ogle)
0165 IMP—How Mary Fixed It (Comedy) (Mary Pickford Reissue)
0166 JOKER—The Magic Mirror (Comedy)

TUESDAY, JAN. 26:

0167 GOLD SEAL—The Madcap Queen of Gredshoffen (Two-Reel Dr.—Grace Cunard and Francis Ford)
0168 BIG U—Alias Mr. Smith (Dr.—M. MacQuarrie)
0169 NESTOR—When Eddie Took a Bath (Comedy)

WEDNESDAY, JAN. 27:

0170 Cancelled (Two-Reel Western Drama)
0171 L-Ko—Merry Mary's Marriage (Com.)
0172 ANIMATED WEEKLY—No. 151 (News)

THURSDAY, JAN. 28:

0173 BIG U—The Unmasking (Dr.—S. Ayres-Edna Maison)
0174 REX—The Measure of a Man (2-R. Canadian N. W. M. P.—Pauline Bush, Lon Chaney and Wm. Dowlan)
0175 STERLING—Treasure Seekers (Comedy)

FRIDAY, JAN. 29:

0176 IMP—The Millionaire Engineer (2-R. Railroad Dr.—King Baggot)
0177 VICTOR—How She Fooled Auntie (Comedy-Dr.)
0178 NESTOR—Jed's Little Elopement (Comedy)

SATURDAY, JAN. 30:

0179 "101 BISON"—The Mystery Woman (2-R. West. Dr.)
0180 POWERS—The Crime of Thought (Dr.)
0181 JOKER—He Fell in Love With His Mother-in-Law

SUNDAY, JAN. 31:

REX—No release this week
0182 ECLAIR—The Thief and the Chief (Comedy-Drama)
0183 L-Ko—After Her Millions (3-Reel Comedy) Billie Ritchie, Pathe Lehrmau and Gertrude Selby
0184 UNIVERSAL SPECIAL FEATURE, "The Master Key" (Episode No. 11)

*Means that there are one sheets only.
**Means that there are one sheets and three sheets only.
***Means that there are one sheets, three and six sheets.
****Means two kinds one sheets, also three and six sheets.

EXHIBITORS-- *To supply the actual and frequently expressed want, we have decided to publish each week musical suggestions for each film, and to publish them sufficiently in advance to enable the orchestra leaders to secure the music, if they haven't it. These selections can be obtained from any up-to-date music store, or we will supply the name of the publisher on request.*

Appropriate Music for Every Picture

PROGRAM WEEK OF JANUARY 18

VICTOR—FATHERS THREE (2-R. Com.-Dr.)

Reel 1—*Garden of Allah* (Int.), *The Little House Upon the Hill.*

Reel 2—*Just Around the Corner from Broadway.* Scene where mother meets daughter return to chorus of *The Little House Upon the Hill.* Then *I'd Give Anything for You.*

IMP—ON DANGEROUS GROUND (Com.-Dr.)

Love Has Come to Live in Our House, Heart of Mine Waltzes.

JOKER—THE HICKTOWN RIVALS (Comedy)

He's a Devil in His Own Home Town. At the wedding scene, *The Wedding Glide.* At the rescue scene, *The Little Church Around the Corner.*

GOLD SEAL—SMUGGLER'S ISLAND (2-Reel Sea Coast Drama)

Reel 1—Open with *Rhapsody Rag.* Water scene—*By the Beautiful Sea, Love Me or Leave Me Alone.*

Reel 2—*When It's Night Time in Dixie Land, Heart of Mine Waltzes.*

BIG U—THE DEAR OLD HYPOCRITE (Drama)

I'll Go Home and Love My Wife, Twin Beds.

NESTOR—WHEN CUPID CAUGHT A THIEF (Comedy)

Do the Funny Fox Trot, Back to the Carolina You Love.

ECLAIR—THE LONE GAME (2-Reel West. Dr.)

Reel 1—*On Ranch* 101, *Tip Top Tipperary Mary.*

Reel 2—*He's a Rag Picker, Swance Ripples.*

L-KO—EVERY INCH A HERO (Comedy)

The War in Snider's Grocery Store, There Was a Time.

ANIMATED WEEKLY—

Medley of National airs. *Tip Top Tipperary Mary. Back to the Carolina You Love.*

BIG U—THEIR ISLAND OF HAPPINESS (2-Reel Drama)

Reel 1—*Great Big Bashful Doll; Oh, What a Beautiful Dream.*

Reel 2—*I Can't Stop Loving You Now, Just a Little Love, a Little Kiss.*

REX—SIX MONTHS TO LIVE (Drama)

Daddy Long Legs (slow), *Garden of Allah* Waltz (slow).

STERLING—DUDE RAFFLES (Comedy)

Winter Nights, Syncopated Walk ("Watch Your Step" Show), *Let's Toddle at the Midnight Ball.*

IMP—THE HOUSE OF FEAR (Three Reels)

Reel 1—*Settle Down in a One-Horse Town* ("Watch Your Step Show") "Daisy" *Show.*

Reel 2—*Why Are You Breaking My Heart, On the Steps of the Great White Capitol.*

Reel 3—*When I Dream of Old Erin, Let By-gones Be By-gones.*

NESTOR—WHEN THE DEACON SWORE (Com.)

Oh, You Devil Rag, American Tango.

"101 BISON"—RIDGEWAY OF MONTANA (2-Reel Mining Drama)

Reel 1—*'Neath the Shadow of the Pyramids, My Heart's Way Out in California.*

Reel 2—*I Love You Just the Same* (Fritzi Scheff Show), *If I Had You.*

POWERS—PANAMA CANAL

National airs.

FOOLS AND PAJAMAS (Comedy)

Suffragette Rag, Tip Top Tipperary Mary.

REX—THE TEMPTATION OF EDWIN SWAYNE (Two-Reel Drama)

Reel 1—*When the Angelus Is Ringing. The Little House Upon the Hill.*

Reel 2—*There Was a Time.* At the fight scene, *The Deep Purple.*

ECLAIR—THE CLUE OF THE PORTRAIT (Dr.)

Always Treat Her Like a Baby, That's My Idea of Paradise, Take Me Back.

L-KO—THE DEATH OF SIMON LA GREE (Com.)

Follow the Crowd, Along Came Ruth, On the Road to Loving Town.

UNIVERSAL SPECIAL FEATURE—THE MASTER KEY, Episode No. 10

Reel 1—*Stay Down Here Where You Belong, Along the Yukon Trail.*

Reel 2—*Spring and Fall, In the Channel of Beautiful Love.*

"When The Mummy Cried For Help"

Victoria Forde, Eddie Lyons and Lee Moran in a side-splitting comedy. The professor's elixir brings the mummy to life. The agents of the Pasha get a real live mummy. Sweethearts reunited, while the Royal Rambastus of 2000 B. C. continues his sleep.

Victoria Forde

Eddie Lyons

NESTOR COMEDY.

Victoria Meets the Royal Rambastus.

Eddie Makes Himself a Regal Mummy.

The Mummy Proves To Be a Live One.

The Last of Royal Rambastus.

Mary Fuller as Mistress of Fox Hounds

In "My Lady High and Mighty" charming Universal star plays role of spoiled, petted English noblewoman, who seeks a cave-man husband. She finds one, most unexpectedly. Charles Ogle ably supports "The Divine Mary" in two-reel Victor light comedy-drama.

Scenario by Elaine Sterne.

Released Monday, January 11.

MARY FULLER appears in fresh guise in "My Lady High and Mighty", a two-reel light comedy-drama, which will be released under the Victor brand on Monday, January 11. "Lovely Mary", "Divine Mary", call Miss Fuller what you will, she deserves every bit of praise bestowed upon her.

Perhaps, however, her beauty and the wonderful expression of her brown eyes have attracted more than their proper share of attention, to the neglect of her really remarkable genius as an actress. Leading women come and go in studios these days, but "Mary", just Mary, as they call her around the Universal studios, is here to stay.

"There's a reason". And the answer is that Mary Fuller is not only a wonderful portrayer of "straight" parts, but possesses the added qualification of being able to adapt herself to any role and to play it as if she were the original itself. In Mary's acting there is not the slightest trace of camera consciousness. She seems to forget, once the eye of the lens is upon her, that she is an actress.

Taking advantage of this feature of Miss Fuller's work, Miss Elaine Sterne, the author of the scenario of "My Lady High and Mighty", has written a photodrama around Miss Fuller's personality. And Mary actually lives the part. As a cave-wife, to quote a woman spectator of the cave scene taken along the wild coasts of Long Island, she is a "dear". Winsomeness marks Miss Fuller's work, together with a restraint which is found generally only on the legitimate stage. Mary has made her way to the top of the screen world not by reason of her mere beauty, not because of any cloak-model saccharinity, but because, in addition to her beauty and personal charm, she can *act!*

Lady Mary (Mary Fuller) Returns to the Banquet Hall After a Day's Hunt With "The Boys".

"My Lady High and Mighty" gives her an excellent opportunity to display her ability in this last, most essential requisite for a screen star's success. The comedy-drama tells the story of a petulant English nobleman who wants a cave-man for a husband, one who can make her respect him. No carpet knights for this high and mighty young lady; she wants a Jack London hero. The first scenes in the drama shows Lady Mary at a meet of a fox-hunt country club.

Off they go over field and dale, the fox in the lead, the hounds on the scent, and up in the front ranks, first over the hedges, riding like men in the party, comes Lady Mary, the daughter of the Earl of Dreadwood. No hedge is too high, no chase too long for the mannish, petted, spoiled daughter of the old Earl.

Poor Sir Harvey proposes to her almost daily, but, despite his excellent social position and vast estate, Lady Mary gives him but scant encouragement. Lady Mary has been reading modern novels, and tells Sir Harvey that what she wants is a man who will not fawn at her feet, but will command her in cave man fashion. Saddened by her persistent refusals of his offer of marriage, Sir Harvey goes to an island near his estate, where he camps out with his dogs, trying to forget his troubles.

Meanwhile an aged old usurer has proposed to Lady Mary. He likes her untamed ways, and threatens to oust the Earl of Dreadwood if that gentleman will not consent to his marriage to the Earl's daughter. The Earl, hard-pressed for money, unwillingly gives his consent to the marriage. He has not reckoned with his daughter, Lady Mary, however.

When the senile old usurer proposes to her Mary throws a hot cup of tea in his haggard face, and flees from her father's estate to the island, where Sir Harvey is camping out in solitary gloom. Sir Harvey sees her coming across the sands and determines to play cave-man, now that he has the opportunity.

Accordingly he seizes her roughly, much to Lady Mary's surprise, forces her to wash his linen, to cook and to clean his dugout in the hillside. Then he compels her to wash his dogs and to split wood. At the end of her hard day's work he seizes her by the hair and, in true cave-man fashion, throws her in a corner of the cave and goes to sleep himself in the opposite corner.

Lady Mary, who has been petted and spoiled all her life, rather likes the treatment, just for a change. However, she hopes that Sir Harvey will wake up in the morning more kindly disposed than he has been on the first day of her visit.

Meanwhile the old Earl is in a towering rage. He discovers from the butler that Lady Mary has gone to the island, and he comes upon them at daybreak. He is about to murder Sir Harvey in his wrath until Lady Mary interposes and displays a wedding ring, her mother's, which she had brought to the island.

Mollified, the Earl consents to an immediate marriage, and that night, in the castle hall, Sir Harvey signs the papers which frees the Dreadwood estates of debt. Lady Mary's proud spirit has been quite conquered by her experience on the island, and she is quite willing to obey, thereafter, her "lord and master".

The old usurer is called to the baronial hall and Lady Mary has the satisfaction of receiving back from him all the receipted notes which her father had given the old rogue. Lady Mary tears the notes up and throws them in the usurer's face as Sir Harvey takes her in his arms and the Earl of Dreadwood, surrounded by his dogs, beams approval on the young couple.

Complete Harmony Prevailed At The Universal Election

Carl Laemmle elected President again, R. H. Cochrane, Vice-President and P. A. Powers, Treasurer

THE annual stockholders' meeting of the Universal Film Manufacturing Company was held on Thursday, December 31, 1914. The following directors were elected: Carl Laemmle, R. H. Cochrane, P. A. Powers, J. A. McKinney, and John B. Stanchfield.

The new directors immediately met and elected the following officers for the ensuing year: Carl Laemmle, President; R. H. Cochrane, Vice-president; P. A. Powers, Treasurer; Geo. E. Kann, Assistant Secretary; Joe Brandt, Manager of the Home Office.

Complete harmony prevailed in both meetings; all the litigation which has been hampering the company's affairs, was disposed of and all indications point to the greatest year the Universal's big organization has ever enjoyed.

This is a sample account of a very important meeting which is of interest to some ten millions of people, and this is the account which you read, if you read at all. It will be mighty good news to the thousands of Universal exhibitors throughout the world, for it means that the Universal Family is cemented closer than ever; it means that the policies and the brains which have made the Universal what it is today, will continue to make it bigger and greater in the year to come; it means that all the wonderful plans and projects which have been the dream of the past year will be the accomplishment of the present one.

What a nice little text that "complete harmony prevailed" would make! There were some people who had so little faith in the Universal and its destiny that they imagined that this annual meeting would be a fine little fight. It was a love feast. So many people "bought" control of the Universal last year that it makes you dizzy to think of the millions which must have been expended. If all the people who wanted it had bought the stock, which was so often reported as purchased, this annual meeting would have been a merry party, indeed. But, as a matter of fact, no new interest at all has come into the directorate.

Annual meetings are usually interesting affairs. Sometimes they are cut and dried. That is one way of saying that complete harmony prevailed. As far as the Universal directors were concerned, they were very much more interested in hearing of the strong condition of the company and of the plans whereby it is going to grow, than about who was to control it. They knew that all the time. So the election itself was cut and dried.

What the stockholders did listen to with "complete harmony" were the various reports of the producing companies, the reports on the progress of Universal City, and the reports on the building of the largest glass enclosed studio and factory building in the United States, which is now being erected at Leonia, New Jersey. These and the formation of two new brands on the Universal Program, both of which have already met with unusual success, the L-Ko and the Big U, were matters which could make any meeting a completely harmonious one.

As for the future, the outlook was never more bright. While the Universal is always facing problems, as every growing company is, there is no problem now on the horizon with which it does not feel itself perfectly able to cope. Not having been forced to retrench during the war excitement, when so many moving picture companies went down and so many others kept themselves above water with the greatest of diffienlty, the Universal is not at all worried about what 1915 has in store. It is just getting ready to cash in on the boom which it confidently expects the return of confidence will bring.

ANIMATED FILMS SUBWAY DISASTER

The worst disaster in the history of the New York subway occurred on Wednesday, January 6, and the forms of the *Universal Weekly* were held to permit this story to appear. The *Animated Weekly* scored another heat, for Cameraman Whipple was on the job as soon as the firemen and the ambulances. Jack Cohn was coming down in the subway and got down as far as Fifty-ninth street, when there was a complete block. As he started to walk down toward the office he saw a tremendous crowd about the grating at Fifty-fifth street and smoke and flames coming ont of the grating. Of course, he at once called up the studio for a cameraman, bnt Whipple had gone out on the first alarm, and in a few moments Mr. Cohn found him busily at work taking pictures of the police and

(*Continued on Page 28.*)

Joe Brandt *R. H. Cochrane* *Carl Laemmle* *P. A. Powers* *Geo. E. Kann*

THE GUIDING MINDS OF THE UNIVERSAL.

Two Chats

G. E. Kann and Joe Brandt Escorting Ruth Ann Baldwin Aboard the Adriatic.

THE Universal has two women scenario writers of whom it is justly proud. Elaine Sterne and Ruth Ann Baldwin. Miss Sterne is engaged in writing one story a month for Miss Mary Fuller and Miss Baldwin is one of the standbys of the West Coast scenario staff. Singularly enough, photoplay writing is virtually new to both and each seems to stand a little bit in awe of her own remarkable success. Miss Sterne's first essay at picture writing won a thousand dollar prize, and the play itself is now running at a Broadway feature theatre; Miss Baldwin's motion picture experience has been entirely confined to the Universal.

Last Saturday there tripped jauntily into the office of the manager of the Universal, a smiling, blue corduroy clad figure, in a wide brimmed fur hat, and announced, "Well, here I am". She had come in answer to a telegram ordering her to take the next train from Los Angeles, with London as her ultimate objective. She had had a good night's sleep for the first time in four days and was looking forward to doing some shopping and spending a few days with her people in Connecticut. Naturally, she looked quite gay. But all her hopes were dashed when she learned that her ticket had been bought on the Adriatic sailing at one o'clock the same day. Think of going to London with a suitcase, a typewriter and a blue corduroy suit! Among other annoyances which Miss Baldwin had to crowd into the next four hours was an interview. Here is the information gleaned in nine minutes. Miss Baldwin went into the "movies" almost two years ago at the suggestion of Mrs. I. Bernstein. She couldn't act in pictures (she thought this; the interviewer didn't at all) because she broke her nose playing basketball in college. But art critics have maintained that beauty is a very persistent quality and often grows best under difficulties. She had been a newspaper woman and had written many stories, though she admitted under cross examination that none of them had been accepted. So she tried her hand at scenario writing. And since then she has never had any of her stories turned down.

Miss Baldwin's mission to Europe is a very secret and very important one, and nothing of its import was divulged outside the inner circles. On the way to the steamer the fair ambassadress was escorted by Secretary Kann and Manager Brandt, so that no rash reporter could obtain an uncensored interview with "Patsy".

During a recent interview, Miss Sterne divulged many interesting facts about her early career as a writer.

"Ever since I can remember", she began, "I have thought of stories. I can remember when I was about seven I told my mother a very horrible tale, which I called 'A Grasshopper's Revenge'. Mother was so impressed with the plot that she wrote it for me and after that I'm afraid I troubled her a great deal with writing my stories until I was able to read and write. You see, I had a wonderfully clever grandmother, who had a most fertile mind. Almost every week a letter would come from the small town in which she lived with a delightful children's story enclosed. I suppose I inherited my inclination to write from dear old granny. I still have many of her original manuscripts and some day I intend to publish them.

MISS ELAINE STERNE.

"I was graduated from the public schools in New York and then entered Columbia College for a two years' course in play writing, short story writing, English literature, etc. I wrote stories for the St. Nicholas Magazine and several other well known publications. When The Evening Sun announced the contest for the best photo-play, I had no intention of entering for the simple reason that I had never written a photo-play. However, my friends assured me that I could and would be successful, and it was, indeed, a pleasant surprise when I learned that my play, "The Sins of the Mother", had won the $1,000 prize. Since then I have devoted all my time to the writing of scenarios for motion pictures. I have agreed to write one play a month for Mary Fuller and am very happy to say that it is, indeed, a pleasure to weave stories around Miss Fuller's remarkable and charming personality. I visit her and study her in order that I can fit my plot around her. I think I have succeeded in accomplishing this object in "My Lady High and Mighty". Miss Fuller entered into the spirit of this play with vim and vigor which, coupled with her innate sweetness and charm, resulted in the most gratifying success.

(*Continued on Page* 28.)

City Snob Effects Country Girl's Ruin

"A Small Town Girl" tells a pitiful story which only too often occurs in real life in every community. Driven from home, The Snob's victim turns in vain to him for help. Rex three-reel human-interest drama contains novel denouement. Pauline Bush featured.

Released Sunday, January 17.

CAST.

The Hotel Proprietor.....Wm. Lloyd
The Little Clerk.....Dick Rosson
The Proprietor's Orphan Niece, Pauline Bush
The Snob.....Rupert Julian
The Snob's Father.Murdock MacQuarrie

HERE is a drama with a world-old situation, the story of a simple country girl, misled by her vanity and love of pleasure, eloping with a city man. It is a time-worn story told in a new way by a company of players who have gained the top rung in screen acting and characterization. Robbed of its triteness by treatment from a new angle, the theme has been moulded into a work of power and beauty.

One important point that is brought out in the play is this: Contrary to the conventional belief, the man is made to pay in the end. In fact, there is no escaping the suggestion that a man will always "pay" just as dearly as the woman. The play is one that has the broadest kind of an appeal.

The work of Pauline Bush as the girl is particularly noteworthy. She is sympathetic. Her interpretation is quiet and unassuming. She reaches one's heart. The settings are, for the most part, in a little country town where everybody knows everybody, where the girls delight to parade their beaux, on Sunday afternoon, down Main street.

Maplehurst is the name of this little sleepy town. Pauline's uncle is the proprietor of the only hotel it boasts of. The girl is an orphan and has been adopted by her relative Dick, the young hotel clerk, is one of those "best hearted fellows in the world". His only fault, in the girl's eyes, is his rusticity. He is a country boy. Pauline is a country girl, but with a love of romance and pleasure implanted deep in her impressionable nature.

A stylish young snob from the East arrives at Maplehurst. Pauline sets her cap for him, and, merely as a matter of diversion—to break into the routine of country life, he offers her his attentions. It is one of the greatest moments of her life when she strolls down the village street with the dandy. The little hotel clerk is hurt to the quick when Pauline disregards his homely love.

The Snob's Parents Refuse to Recognize the Girl Their Son Has Ruined.

Woman-like, Pauline makes the most of The Snob's visit to the village. At the little town's social gatherings she appears in a beautiful pink gown, while The Snob scorns the village beaux when they show up at the country dance hall in their "store clothes".

The Snob wears evening clothes, and while the girls of the village are impressed by his appearance in contrast with their brothers and sweethearts the boys themselves despise him for his attempt to lord it over them.

The Snob cares little for local opinion, however, nor makes any attempt to accommodate himself to village customs. The town boys are able only to hire a "rig" on Sundays to take their "girls" out for a ride in the country. The Snob, however, once he has won the heart of the prettiest girl in the town, orders his high horse-powered racing car and takes Pauline out for perilous drives for long distances.

On one of these long tours The Snob, with cruel cunning, takes Pauline to a wayside inn, overlooking a lake. Outside the inn is a terraced garden with grape arbors hiding the diners from the view of passersby. Suspecting nothing, Pauline is induced to partake of a heavy dinner, and then, when The Snob sneers at her "countrified temperance", she sips slowly at a stinging drink he orders. Pauline takes the drink merely to please her companion and little suspects the sinister ulterior purpose he has in view. One drink follows another, and soon Pauline has passed beyond the point where good judgment rules her actions. Late that night they return to Pauline's home town. The chill air brushes away the fumes of the liquor from Pauline's brain and the deceived girl weeps bitterly in a rear seat of the big racing car. The Snob, at the steering wheel ahead, sneers to himself as he helps her alight at her humble home.

The inevitable happens. The Snob goes East, leaving an invitation for Pauline to visit him at his home. The moth flies into the flame. She runs away from home.

A year afterward Pauline is cast aside by The Snob. In a big city boarding house, where the good, the bad and the indifferent live, she gives birth to a child. She is penniless, and The Snob's people will not recognize her. The Snob himself is sent away West. Here he begins life anew.

Pauline's predicament is seemingly hopeless. A procurer of women who lives in the house, is touched, and he advises her to make a living on the street. Another neighbor calls and advises her to commit suicide. Either of these things might have happened had not an elderly childless couple taken an interest in the case. They told her it was the greatest thing in the world to be a mother. Pauline writes her uncle for help. Dick, the hotel clerk, reads the letter and sends her money. About this time the uncle dies. When Dick becomes the proprietor of the hotel his first act is to go after Pauline. In the meantime life in the West has made a man of The Snob. He returns East to Pauline, but she scorns him and refuses to let him see his child. This time the man "paid".

Mother Gambles As Her Child Is Dying

"A Woman's Debt", two-reel Gold Seal drama, features Cleo Madison and Joe King in the story of the regeneration of a heartless mother. Angered by her losses at the gaming table, mother plays on while her child dies. She locks the man, who would entrap her, in steel vault. Story of unusual drama by I. Bernstein. Scenario by Bess Meredyth.

Production by Wilfred Lucas.
Released Tuesday, January 12.

CAST.

Thelma Morrison.....Cleo Madison
Jack Davenport.....Joe King
Bob Cameron.....Edward Sloman
Morrison, the father.....Ray Hanford

A WOMAN'S DEBT, a two-reel Gold Seal drama featuring Cleo Madison and Joe King, tells the story of the regeneration of a heartless mother who, while her child is dying, spends her time at the gaming table and is only torn away when her fortune is wasted. The scenario of this really unusual photodrama was written by Bess Meredyth. Wilfred Lucas has produced the play with excellent results.

A stirring scene takes place when the beggared society woman attempts to recover the I. O. U.'s which she has handed out right and left and which have been recovered by an adventurer who has carefully planned to entrap her. "A Woman's Debt" will be released on Tuesday, January 12. In addition to Cleo Madison and Joe King, who play the leading roles, Director Lucas has cast Edward Sloman and Ray Hanford in important roles in which both actors distinguish themselves. The story of the photodrama follows:

Thelma Morrison is stenographer to Jack Davenport, president of the Louisburg bank. Davenport is in love with Thelma although his employee is engaged to Bob Cameron, captain of the town's baseball team. Davenport proposes to Thelma but is interrupted by Cameron who 'phones from a nearby pool room to invite Thelma to attend a ball game that afternoon.

Thelma consents to go and accepts Davenport's offer to take her in his machine. At the ball-park Cameron pushes his way toward Thelma and is ill-pleased when he learns that Davenport has brought her to the game in his car. He speaks sharply to his fiancee and Thelma bursts into tears. Davenport takes her to her shabby home asking if he may call that night for his answer.

When Thelma arrives home she finds her mother wearily bending over the ironing board. Her father returns gloomily from work to tell them the factory is closed. The mother starts to cry and Thelma resolves to marry Davenport to save her family. That night, when he calls, she accepts him. While in his embrace, Bob whistles. She goes to him and tells him she is marrying Davenport to save her mother.

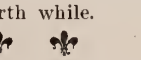
Jack Prevents Thelma from Kissing Her Dead Child Because of Her Heartless Neglect.

Five years elapse and Thelma becomes a social butterfly, gambling heavily in bridge and pressing her husband, Davenport, to the wall because of her extravagances. She loses heavily to Muriel Hope, giving on one afternoon an I. O. U. for $2,000. While the game is in progress her little son is taken ill and the nurse comes to tell her of it. Thelma dismisses her angrily. When her husband returns she treats him indifferently and he hurries up to his boy's side. That night the doctor calls Thelma to the boy, saying he is very ill, but she only laughs at their fears.

While she is talking guests are announced. Thelma goes to meet them and discovers Muriel Hope's fiance to be Bob Cameron, whom she has not seen for five years. She almost betrays herself but manages to accept the introduction. Muriel asks for her money and while the two women are talking, Cameron writes Thelma a note, insisting on her coming to his office, and indicating that he holds Muriel's I. O. U.'s and can help her. As they leave and Thelma stands watching them go, the nurse rushes down to tell her to come to her little boy, who has just died. With a cry of anguish she rushes upstairs where she finds her husband lying across the bed. He pushes her away and will not let her share his sorrow.

Several days later Thelma remembers her appointment with Cameron, but determines not to keep it. She goes to her husband and asks for money, but he indicates he has paid her last gambling debt. She turns and leaves for Cameron's office. Cameron takes her in his arms, shows her all her I. O. U.'s, etc., and indicates they are hers if she will give herself up to his love. Tempted, Thelma promises to come on the morrow. The next day she leaves again for the office and when Cameron attempts to kiss her, she holds him off, indicating she must have the I. O. U.'s first.

He goes into the vault where they have been placed and she conceives the idea of getting the I. O. U.'s from him and shutting him in. This she does very cleverly, but when he is locked in she realizes what she has done, and hysterically calls up her husband, who comes to her assistance. Davenport sends for an expert to open the safe and while they are waiting Thelma confesses. Cameron is released, quite chastened and offers to give Thelma the I. O. U.'s. Davenport, however, insists upon paying for them. The last barrier is down. Thelma sees Cameron in his true colors and turns to her husband, realizing that his is the only love really worth while.



Harry C. Myers of the Victor-Universal company is now at work on "The Danger Line", a two-reel mountain feud story. The leading roles are played by Rosemary Theby, Brinsley Shaw and Harry C. Myers.

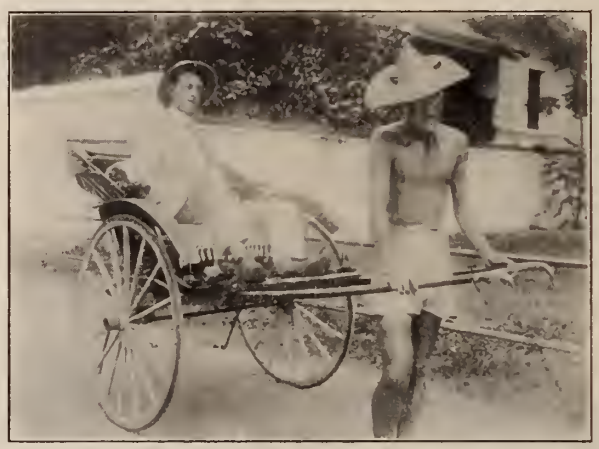
When You Travel in Japan, Do It in the Day Time, Says Homer Croy

Homer Croy, the humorist, was sent around the world by the Universal to gather humorous pictures of life in different lands. He has just returned from his trip, and has written this article for The Universal Weekly, telling of his experiences in a Japanese sleeping car.—The Editor.

THE general idea of Japan is that it is a land flowing with cherry blossoms and Geisha girls, but that is because the average person gets his information about Japan from prints on the dining-room wall. I had the cherry blossom and Geisha girl idea, too, and went there expecting to spend a delirious month strolling among the blossoms and the Geishas, but I had a rude awakening.

The jolt came when I slept in a Japanese berth for the first time. One evening I got on a Japanese train to make a night trip to Kyoto, a happy young man, full of the vim of living and with not a cloud in my sky. But by morning the vim had been squeezed out of me and the clouds were hanked up on my horizon to the second story.

The Japanese do everything hackward from us. When they go to bed at night they close all the windows, instead of opening them. They sleep in a room that is almost air tight. Their reason for this is that during the day they can see, when a beam of sunlight shoots through a room, motes dancing about as they believe that during the day the air is full of germs, but that at night, when nobody is stirring, the germs settle. So all night they sleep with every window sealed; on arising the first thing they do is to throw open the windows and let in the air—just when we would close ours.



How Would People Ever Know You Had Been to Japan Unless You Were Snapped in a Jinricksha?

I found they did this way on the trains, too,—to my sorrow.

Calling the porter I told him, by signs, that I was ready to turn in. He led me to the sleeping car and pointed to a row of shelves along the wall. The shelves were so short that I started to throw my suitcase on them, but he stopped me and signaled that they were berths. The Japanese are a little people, and they build their berths to fit snugly, while I am six foot two. But it was this or nothing, so I started to get out of my clothes.

I had just achieved my end with my trousers and was standing there clad only in a shirt and a pair of Boston garters when a couple of men filed past. I flattened up against the wall, while they studied me curiously. Then came two women. Grabbing my trousers, I tried to secrete myself behind them. A pair of trousers looks adequate for the occasion when a person is inside them, but when a person is outside and tries to use them for shelter purposes they are sadly shy.

It was the first pair of trousers they had ever seen, for the men of Japan wear bathrobes, and so the two women decided to stop and have a good look while they were about it. Turning, I gave a wild leap, ran up the side, dropped into the berth and covered up my head until the ethnologists were gone.

All night I slept with my knees forming a great triumphal arch and, with every window in the car closed, my mouth, the next morning, tasted as if I had been taking in coal. Climbing out I sprang my knees back in place and staggered down the aisle to the washroom. As I got nearer I heard a gagging sound as if some soul was departing its flesh. Opening the door I found a Jap cleaning off the top of his tongue with the back of a toothbrush handle. This is their method, after sleeping all night with closed windows, of getting rid of the dark brown taste. The handles of their toothbrushes are sharpened to an edge for the purpose. The man ahead of me had his tongue out on his chin and was going over it thoroughly with the back of his toothbrush. As long as I live I shall never forget how he looked with his tongue spread out advantageously on his chin, and as long as I live I shall never forget what thorough work he was doing.

After he had finished with his tongue he put it back in its accustomed place, bowed politely and offered me his brush that I might brighten up my tongue for the long day ahead of it.

Turning, I ran back and dropped into my seat, a queer, trembling sensation under the sixth button of my vest. After that I found it convenient to travel in the day time.

Homer Croy Learns Jiu Jitsu.

SNOW FOR THE VICTOR COMPANY.

Western pictures put on in the East are sometimes attended with great hardship and ingenuity. "The Rider of Silhouette", a two-reel Western drama by Anthony P. Kelly of the Eastern scenario department, necessitated very rugged snow scenery and a lot of it. Rugged scenery is obtainable in New Jersey, but Director Easton and Ben Wilson were stumped for snow. The weather reports were scanned anxiously for snow predictions, all to no purpose. Finally the Weather Bureau man said it was coming and, sure enough, it did—but only about half an inch, and that went away at once. But the papers said snow had fallen in the upper part of the state. So the entire Victor company took the train for the Adirondacks. Dorothy Phillips, Joe Girard and Little Jane Lee are in the party.

Latest Modes as Seen in "U" Films

By Mlle. Chic

IT is hut a few short months since the now famous L-KO Comedy Company was organized, and yet one cau say without the least hesitation that this company of fun-makers is the peer of all movie laughgetters, chief among which is pretty Gertrude Selhy. This little girl is winning for herself a reputation for heauty, grace and charm, and this iu spite of the fact that she does not always appear on the screen as a pretty ingenue, but more often as a comedienne, playing any role from kitchen maid to mouutain girl, wearing clothes of 'most any sort. Of course, that does not mean that Miss Selby does not look lovely in dainty frocks. One glance at the accompanying picture will convince yon that Gertrude is just as sweet and fascinating a little star as her associates who usually play the heroines. This gown is of pink accordeon-plaited chiffon with a unique belt trimming of black velvet. The tiny rosebuds form a delightful trimming to this altogether charming gown.

PAULINE BUSH IN "A SMALL TOWN GIRL".

In a filmy creation of soft tulle aud taffeta, Pauline Bush appears in an interestiug scene in "A Small Town Girl", a new human interest drama to he released January 17th, under the Rex hrand. This is a three-reel feature of unusual interest, as the scenario was written hy Beatrice Van, the famous Universal actress. The cast comprises several of the best known players in Screendom and the story of the play is as gripping aud thrilling as can he.

Pauline Bush, with her wonderfully expressive art, has scored *the* triumph of her career. She plays an emotional role with a suhtlety and power that is little short of marvelous. The play deals with a wronged womau, a delicate theme to be sure, but in the hands of such a capahle and versatile actress as Pauline Bush, the production rises to the heights of a classic.

Miss Bush wears several attractive gowns in this picture. One in particular is a dainty, white messaline silk with tulle ruffles. Needless to say, she looks very lovely.

GRACE CUNARD IN A REGAL PART.

Elusive and very wonderful is heautiful Grace Cunard in "The Mystery of the Throne Room", a Gold Seal drama. A most important feature of this production is the fact that some original gowns, fashioned by Miss Cunard, are worn in several of the scenes.

A royal blue taffeta, with stunning little pantalettes for all the world like the harem skirt, is worn hy Miss Cunard in the throne room scene. It has chiffon sleeves and is cut in a V neck.

"The Mystery of the Throne Room", is a story of a self-willed girl who rules a kingdom—until she is exposed. She certainly does make things hum, though, while the fun lasts. But it all ends happily. Miss Cunard and her able co-star and director, Francis Ford, will please their admirers with this splendid picture-play. Especially will her many unknown girl friends be delighted with the heautiful creations which she wears.

Miss Gertrude Selby, L-Ko Comedienne.

GORGEOUS COSTUMES IN "A MAID BY PROXY".

So many magnificent gowns were worn in "A Maid by Proxy," a new Nestor comedy, produced by Al. E. Christie, the famous comedy director, that it is almost impossible to select the most prominent. Suffice it to say that this fuuny picture was a joy throughout. The settings were artistic, the plot was really funny, and the acting right up to the standard.

MARY FULLER BEWITCHING IN "MY LADY HIGH AND MIGHTY".

Gorgeous settings costing thousands of dollars were especially designed to produce the desired magnificence necessary in "My Lady High and Mighty". This wonderful play was written around and for Mary Fuller, hy Elaine Sterne, the most famous sceuario writer in America. The story deals with a girl of blue blood in England and her palatial home is reproduced in all its splendor. Needless to say, Our Mary has gowns to correspond with the pomp and grandeur of "My Lady High and Mighty". One lovely dinner frock was a filmy fantasie of pink chiffon with a cunning little black velvet bodice. Mary looks sweeter and more charming than ever, and enters into the spirit of the play with a vim and witchery which is irresistible.

HELEN LESLIE PLAYS TRAGIC ROLE IN "PAWNS OF FATE".

A most unusual and thrilling drama is "Pawns of Fate", a new two-reel Rex picture featuring the pretty Universal player, Helen Leslie. This charming and fascinating movie actress is noted for her beautiful frocks which she wears in the films. In this play she appears in a stunning evening gown of pale blue satin with a gold lace tunic. For a hair ornament she wears a unique band of paradise arranged like an Indian's headgear.

The story deals with a betrayed love and the vengeance which is wreaked on the wrong-doer by Fate: the Law of Compensation! One man introduces his hest friend to his fiancee, a pretty Mexican maiden. They are both rough miners seeking the fortune which so many try to find. The usual thing happens. The fickle girl betrays her lover, who determines to kill the man. However, the girl throws herself in the way of the bullet and meets death, therehy saving the man she loves.

Years later, when the offender is a successful man with a beautiful daughter, Fate wreaks her vengeance in an extraordinary manner.

"THE USELESS ONE"

Murdock MacQuarrie and Agnes Vernon in a story of a brother's supreme sacrifice. Brothers exchange places with each other in prison cell. Dying murderer confesses crime that brings his brother happiness.

Murdock MacQuarrie

Agnes Vernon

BIG U DRAMA.

John Grimly Conceals His Love for Nell.

He Attempts to Force His Will Upon Nell.

John Struggles with Nell's Assailant.

John Is Sentenced To Be Hanged for Murder.

Ninth Episode of "The Master Key"

THE ninth installment of the Universal Special Feature, "The Master Key", in which Robert Leonard and Ella Hall are featured, contains a thrilling hand-to-hand fight between Wilkerson and Dore and a realistic pistol and carbine battle between Mexicans and Dore's miners, who try to defend his mine against two hundred of Wilkerson's hirelings. The latest installment of "The Master Key" will be released on Sunday, January 17.

Hand-to-hand fight between Mexicans and Dore's men at the mouth of "The Master Key" mine takes place in latest episode of Universal Special Feature. Ruth Gallon meets a titled English adventurer. Death struggle between Wilkerson and Dore. Released Week of January 17. Featuring Robert Leonard and Ella Hall. Story by John Fleming Wilson. Scenario by Calder Johnstone and Robert Leonard.

CAST.

John Dore.....*Robert Leonard*
Ruth Gallon.....*Ella Hall*
Harry Wilkerson.....*Harry Carter*
George Crane.....*Alan Forrest*
Charles Drake.....*Alfred Hickman*
Mrs. Darnell.....*Jean Hathaway*

It will be remembered that in Episode Eight, Ruth, Dore and party leave for Los Angeles on the same boat with Wilkerson and Mrs. Darnell and, although the members of both parties brush elbows on board the boat, Wilkerson and Mrs. Darnell are so effectually disguised that Dore fails to recognize them, although Ruth remarks something familiar in their general appearance.

Upon arriving in Los Angeles, Dore, Tom Kane, the aged miner, and Ruth Gallon go to the Beverly Hills Hotel for a few days rest. Scenes showing them among the giant eucalyptus trees, the redwoods and the palms of beautiful Southern California are interspersed in this installment, together with views of the great tourist hotel at which they stop. This hotel is known from one end of the world to the other where globe trotters foregather.

Wilkerson and Mrs. Darnell, the adventuress, also arrive in Los Angeles, but are careful to choose another tourist hotel than the one at which Dore and Ruth are stopping. Although they have the deeds to "The Master Key" mine in their possession, they discover that the documents are of little use to them, owing to the fact that no conveyance of the property has been made out.

Wilkerson, however, determines to seize possession of the mine, despite this fault in the deeds, and sends his man, Drake, to go to Silent Valley and represent him there until further notice. Wilkerson has liberally paid the engineer of the mine to help him on previous occasions, and sends a telegram telling him to recognize the authority of Drake until he, Wilkerson, arrives in person at the mine.

Meanwhile, Dore endeavors to make Ruth forget the dangers which she has gone through by inducing her to plunge into a life of gayety in Los Angeles. Ruth meets a young Englishman, heir to a title, who is somewhat of a fortune-seeker. The young nobleman is well educated, handsome and polished of address. He is a new type to the western girl and makes a decided impression upon her. She is not infatuated, although John Dore believes that she is.

As a result of Ruth's interest in the Englishman a slight coolness arises between her and Dore which neither can explain to the other. Dore permits the acquaintance to run its course, but Ruth, instinctively feeling that her protector's feelings have been hurt by her apparent neglect, quietly gives the young nobleman his *conge* when he makes it plain, by his indiscreet inquiries, that what he is after is her fortune.

Meanwhile Everett, whom Dore consults in floating stock of the mine and other financial matters affecting "The Master Key" property, has left San Francisco and arrives in Los Angeles to continue his work of raising money to develop the mine. Everett, however, makes it plain that he can do nothing unless Dore and Kane recover the deeds of ownership to "The Master Key" mine. They then begin tracking Wilkerson and Mrs. Darnell. With a few hundred dollars which Everett loans Dore the latter repays his debt to Tom Kane and sends him to Silent Valley to help the starving miners and at the same time to report upon Wilkerson's activities there.

Wilkerson Sends Drake to Represent Him at "The Master Key" Mine.

Kane finds the mine in Drake's possession and wires Dore who at once leaves Los Angeles with Ruth. They arrive in Silent Valley the next day after a long, dusty trip over the desert railroad and by automobile. An open war follows.

Wilkerson hurries from Los Angeles to the mine when he learns from Drake's telegram that Dore has arrived and is preparing for trouble. Wilkerson hastily engages two hundred Mexican revolutionists near the Californian border to come to Silent Valley with rifles and pistols. Dore has barricaded himself and his men in the mine and the Mexicans are compelled to bring a machine gun to bear upon the mouth of the mining tunnel. Many miners and Mexicans are killed in the battle which rages not only in the mouth of the mine, but all over the property. Ruth has a narrow escape but is again saved by Dore.

Later Dore engages Wilkerson in single combat and throws him from the trestle down the side of an ore dump.

A MILLION LAUGHS DAILY

BY BILLIE RITCHIE

THE last few weeks you've been reading about chunks of my life, etc., and this week I'm going to tell you about being stewed on the screen. If I could get honestly and truly stewed, I could do the screen stuff in the genuine a la nut style, but to be the funny drunk on the screen you've got to be as sober as a goat.

And say—of all the rough stuff that I pull off, and that is pulled off on me while I am the screen stew—this last "After Her Millions" picture tops the whole works.

My back is so completely covered with black and blue marks it looks like an artist's palette. But the public wants laughs, and we are endeavoring to give them plenty, for at present over a million people daily are splitting their sides and catching their breath viewing the genuine nut stuff we pull. Lots of people think that doing the extreme crazy stuff on the screen is dead easy, but I want to slip you the info that they are all wrong. Where the stage legit comic depends upon his voice, the screen comic must depend entirely upon pantomime.

And, say,—the surprises you get in this making of comic movies would really make a goat laugh. For instance, in the "After Her Millions" picture, the simple attempt of the hotel guest to reach the bathroom so many times sets the audience in a roar. Now, there isn't any hard work in that simple idea, but it's so all-fired funny that you're bound to scream as you see it.

In all these L-Ko comedies the situations we work up must be funny to us comic actors ourselves, and we've grown so calloused to funny things and funny situations that the stunts must be genuine side-splitters before the cameraman grinds his camera.

Making funny films is a great deal harder than the straight stuff. We watch the reproductions of our work on the screen. Every move and action is carefully studied so that the making of comic movies has gone far beyond the hit and miss idea, and is getting to be more and more a scientific work.

As we sit and watch our work on the screen, every member of the company criticises mercilessly. We welcome the stings and remarks made, for every remark and every criticism helps us to make the next comic even funnier, more laughable and better than the last.

IN L-Ko comedies we are giving the public a million laughs daily.

We have the Exhibitors' interests in mind in every comic we produce, which means but one thing—getting the laughs—and we know that L-Ko subjects are getting more laughs daily than any and all comedy pictures combined.

If you are getting L-Ko's regularly you and your audiences can laugh, but if you are not getting these screaming L-Ko subjects it's no laughing matter for you, Mr. Exhibitor.

Have you seen the large 22 x 28 special photos that have just been issued on me, showing me in a series of nutty poses?

These photos, together with slides and electros, can be had from your Exchange, or the Universal Film Mfg. Co. (Supply Dept.) will send them to you direct if you send the kale with your order. Get in line with the regular guys.

McRae to Produce a General Fremont Picture

Francis Ford, Grace Cunard and Company Now Filming "The Campbells Are Coming".

FAMOUS LANDMARK ON UNIVERSAL CITY SITE.

Universal City is on historic ground. On the southwest corner of the Universal Film Manufacturing Co.'s property in San Fernando Valley, California, there stands a monument built of round, river-washed boulders and, beside it, one of the old, adobe ovens used by the Mexicans and early Californians. They mark the spot where, under the sycamores and live-oaks, one of General John C. Fremont's lieutenants surrendered to the authority of General Kearney when the latter was sent to the coast from Washington to assume the governorship of California after that State had been wrested from the hands of Mexico.

At the time of the purchase, none of the company officials knew of the historic spot which stood on their land, but when it was brought to their attention, plans were immediately put on foot for the staging of a historical film written about the life of General Fremont, using this old landmark as one of the principal sites for the action. The story is to be staged by Henry McRae and his company of Bison players.

Upon the completion of the film, the company has planned the erection of a more suitable granite monument to California's early pioneer explorer and soldier, to take the place of the modest one which now marks the site of one of the most significant episodes in the early history of the State.

"LOVEY MARY" FULLER CHASED BY BULL

Mary Fuller and her associates in the Victor Universal Company are just getting over an experience they had out in Hackensack, N. J., several days ago.

Director Lorimer Johnston was putting on a two-reel drama and one of the scenes required that the heroine (Mary Fuller) be chased by an enraged bull, and that the hero (Curtis Benton) rescue her at the critical moment.

Bob Hill, Director Johnston's assistant, located a field with a big Durham bull in it. All the people in the scene crawled through the barbed wire fence and after a short rehearsal, Director Johnston gave the call for action. Some one got close up to the bull and waved a red rag. One wave was enough. With a snort the bull charged. Mary Fuller started for the fence where Curtis Benton awaited her. The camera man was turning the crank phlegmatically. Once Miss Fuller nearly slipped and everybody's heart rose up in their mouth. Finally with the bull only two feet away Miss Fuller gained safety.

Imagine everybody's consternation when the camera man informed them that the scene had not registered.

The film had jammed!

PANAMA CANAL ZONE FILMED BY UNIVERSAL.

One can now take a trip through the Panama Canal for the admission price of a moving-picture show. Scheduled for release on January 2 is a one-reel Powers (Universal) educational feature film showing scenes in and around the Panama Canal Zone.

When the S. S. Ancon made the first complete trip through the canal from the Atlantic side to the Pacific side the Universal had a cameraman on board who photographed interesting scenes along the canal route. The photography is excellent and shows in detail the workings of the huge locks and the various stages by which a ship is lifted from one lock into another and lowered again.

Interesting scenes are shown of the Culebra Cut which has given the United States engineers so much trouble.

FRANCE CALLS TO ARMS HER CITIZENS.

One of Hy. Mayer's Timely "Animated Weekly" Cartoons.

HARRY S. BRESSLER

HOUSE of FEAR

L IMP MYSTERY DRAMA
With
S NELSON & HOBART HENLEY
Written and Produced by
STUART PATON

A STARTLING AND GRUESOME STORY OF AN ATTEMPT TO SCARE AN HEIRESS TO DEATH!

Stories of the Single Reelers

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"CUPID IN A HOSPITAL".

L-Ko Comedy—Released Jan. 6.

A pretty nurse makes an impression on Billie. Her flirtation arouses the jealousy of the crippled anarchist, who gets even by bouncing a basin on Billie's head.

The young interne, also in love with the pretty nurse, makes a date to meet her, but Billie, waiting for another sight of his lady fair, forestalls him. The interne's jealousy aroused, he proceeds to punish Billie. Believing him dead, the frightened nurse and interne make off for the hospital.

Found unconscious by a couple of policemen, Billie is restored by a whiff of his beloved gin. He is carried into the hospital, where his head is bandaged, and he is prepared for bed. When turned into the ward he is treated by the anarchist. The ungrateful Billie manages to steal the bottle, but is not able to get away with the contents before the arrival of the nurse.

The nurse recognizes him and showers attentions upon him, much to the jealousy of the anarchist, who plants a bomb under the bed of the sleeping Billie. The anarchist, awaiting the explosion, is horrified to discover the nurse sitting on the bed with Billie He endeavors to drag her away as the bomb is discovered. Thoroughly alarmed, the entire hospital force endeavors to throw the bomb out of the window. In the confusion the anarchist is thrown on the bed, and together with Billie, both are blown through space into infinity.

"HUBBY'S CURE".

Joker Comedy—Released Jan. 16.

Brown loves a good time. He arrives home in a condition that makes his wife resolve to try and cure him of his bad habits.

An old school friend, newly married, moves into the next apartment. They meet and after a recital of Mrs. Brown's woes, Mrs. Newlywed suggests that they change the furniture in the apartments and try thus to scare Brown into a cure. This is done and when Brown arrives home that night he finds Mrs. Newlywed in his flat. She takes him for an intruder and calls her husband, Newlywed, who runs Brown out of his own apartment.

Brown argues with the janitor, who professes not to know him, and who in turn runs him out. He is scared again by the corner policeman and finally goes back to his club.

The conspirators change the furniture back again and Mrs. Brown calls her husband up at the club and asks him to come home. Brown returns cautiously and finds that the policeman is polite, as is the janitor. He finds Mrs. Brown affectionate and—well, it is a case of "never again" for Brown.

"ROMANCE IN BEAR CREEK".

Eclair-Universal Western Drama—Released Jan. 17.

The Whitmans and the Morgans are bitter enemies. The Whitmans have dammed up the stream running between their ranch and the Morgan ranch thus effectually cutting off the irrigation supply from the Morgan property. The quarrel leads to the killing of old man Whitman by the Morgans, much to the horror of Lola Morgan, who is in love with young Whitman.

Whitman vows revenge and as he lies in waiting for the Morgans he is espied by Lola, who hastens to warn her father and brother. As she runs, she stumbles and falls down a cliff. Whitman hastens to her rescue, but before he can get to her she loses her hold on the rock and falls down still further, to the bottom. Whitman picks her up and carries her to the Morgan house where he meets the Morgans. At the behest of Lola, he leaves at once, being unharmed.

Later the Morgan discover Lola and Whitman in loving embrace. Whitman, being unarmed, is allowed to proceed in peace, but Lola is locked in her room She tries to escape and succeeds in shooting off the lock on the door. She hastens to prevent the murder of her sweetheart by her brother and father.

The Morgans find Whitman at home and open fire on him. Lola rushes up and threatens to shoot herself unless they cease hostilities. Whitman joins her and finally peace is proclaimed.

"A GIRL OF THE PINES".

Powers Drama—Released Jan. 9.

The Girl.....Edna Maison
The Foreman.....Joe King
The Bully.....Bert Hadley

The girl's father, a prospector, dies in his cabin in the hills. His daughter, realizing the danger a lone girl experiences in the world, disguises herself as a boy and starts out to seek her fortune.

She meets the foreman of a lumber camp. He takes a fancy to the slender "boy" and gives "him" a job. Almost at once the bully of the camp decides to vent his spite on the new "boy". When the "boy" stands around helplessly, the bully gets an ax and saw and tells "him" to get to work. The girl cannot refuse safely and, with great awkwardness, raises the heavy implements and tries to do her share.

The rough lumberjacks laugh at her efforts, and the bully thinks it time again to show his authority. He swears at her for not doing enough work. Her poor hands are blistered and her muscles ache, but she goes at it again. The bully laughs and, swearing again, knocks the "boy" over.

The men are delighted. A scrap is a rarity under the stern *regime* of the foreman, but this promises to be interesting. Besides, the "licking" will do the boy good, toughen him and make him respect those above him. As the bully is about to pummel the "boy" the latter reveals her identity. It is not long thereafter before the foreman takes an interest in the newcomer, proposes to her and builds her a home in which they settle down.

"THE USELESS ONE".

Big U Drama—Released Jan. 12.

John, a consumptive, and his brother, Tom, are in love with Nell, a clerk, who lives in the same tenement with them. John is at home preparing supper and Tom is waiting at the store for Nell. The floor-walker forces his attentions upon Nell, who resents them. The floor-walker tries to kiss her. She struggles with him and screams.

Tom and John come to her rescue. Tom grapples with the floor-walker who tries to draw a gun. As he does so and is about to shoot Tom, John, who is outside the door, fires and kills the floor-walker.

Tom is arrested and convicted of murder. John consults a doctor who tells him that he hasn't long to live. When Nell tells him that she loves his brother, John goes to prison, tells Tom of the mistake and compels him to change clothes. Tom escapes. Shortly before the hanging, John dies in his cell of a hemorrhage after having confessed to the crime.

"AN OUTLAW'S HONOR".

Powers Drama—Released Jan. 16.

In a saloon brawl an outlaw kills a man, whereupon he is placed under arrest by the sheriff. At a railroad station close by, a girl misses her train and while walking near the tracks is bitten by a rattle snake. The sheriff, coming along with his prisoner, sees her and both help the girl into a freight car. Realizing that she must have medical aid at once, the sheriff rides for the doctor, leaving the bandit to care for the injured girl.

The outlaw obtains a jug of whiskey which he gives to the girl as a medicine, and from its effects the girl falls into a stupor. The bandit is sorely tempted to escape, but controls himself. An when the girl returns to consciousness and calls for water, he leaves her to get it.

The sheriff returns with the doctor and, finding the bandit gone, thinks he has escaped. But the bandit returns with water for the girl and gives himself up to the sheriff. Because of his honorable act, the prisoner is given only a light sentence .

"THE HEARTS OF THE BRADYS".

Big "U" Drama—Released Jan. 14.

The Bradys, Senior and Junior, leave Arizona for California on a prospecting expedition in hope of finding gold to pay off a mortgage on their ranch in Arizona. While prospecting, they make the acquaintance of Lark Campbell and his wife and children. Campbell dies and leaves his family destitute.

Luck is with the Bradys and they make a good strike. Dirk Patterson and McGee, unscrupulous claim jumpers, plan to rob the Bradys of the gold they had taken out of the mine and hidden in their shack. While the younger Brady is away the crooks overpower the father and torture him with a red-hot poker in an effort to make him disclose the hiding place of the gold. Brady Junior returns in the nick of time and the crooks are given a sound beating.

The Bradys then take the gold and go to the shack of Campbell's widow where they inform her that her husband had a share in their mine, giving her all their savings to save her from starvation. The mortgage on the Arizona ranch is still unpaid for and the Bradys start ont to try their luck once more.

"THE BUTLER'S BABY".

Joker Comedy—Released Jan. 11.

Miss Prescott, an elderly spinster, keeps house for her nephew, Algy Fitzjohns. The butler and the housemaid are secretly married. Their child is with friends. The baby is unexpectedly returned to them.

Mr. Birkett, an elderly bachelor, is enamored of the spinster aunt; he sends her as love tokens a prize pug dog. Algy has a horror of hydrophobia, consequently he cannot bear a dog to come near him. Later he is in the vicinity of the dog catcher's wagon, when the dogs escape. They give chase and Algy is bitten. He arms himself and threatens death to the entire dog kingdom.

The pug and the baby arrive at the same time. They are hidden in companion compartments of a large sideboard, and they become mixed. A game of hide-and-seek between the owners of the pug and the baby is begun. Complications are added by the arrival of Algy's sweetheart. She charge Algy with the paternity of the child. Mr. Birkett is also accused by the irate spinster, and Algy in turn accuses the spinster. Finally the butler and his wife confess. The butler gets his baby, the spinster gets her dog, and Algy gets his sweetheart.

"THOSE GERMAN BOWLERS".

Sterling-Universal Comedy—Released Jan. 14.

Grousmeyer, a lazy bowling "nut", loafs around the house reading bowling news, while his wife visits a neighbor. The neighbor's husband, Schmaltz, visits Grousmeyer, and the fans immediately get into an argument concerning methods of bowling. The argument develops into a scrap and the house is wrecked.

Both belligerents rush to the nearest bowling alleys to prove their individual contentions. Schmaltz demonstrates successfully his superiority over his rival. Grousmeyer resolves to get revenge and succeeds in smearing soft soap on the alleys. Schmaltz, discovering the deception, goes for Grousmeyer and a fight ensues in which every one present, including spectators, takes part.

In the meantime, Mrs. Grousmeyer returns and, finding her house wrecked, starts a fight with Mrs. Schmaltz on whose husband she puts the blame for the state of her home. The fight carries them over to the bowling alleys where they are caught in the royal battle and badly bunged up.

"CAUGHT WITH THE GOODS".

L-Ko-Universal Comedy — Released Jan. 17.

The under sheriff admires the sheriff's wife, who, flattered by his attentions, encourages him and starts gossips' tongues wagging. The sheriff, a man of fiery temper, finding the pair together, threatens to kill the under sheriff. Caught again, the under sheriff escapes and hides in a bath house in an effort to escape the sheriff's wrath.

Procuring a bathing suit, he goes in bathing to while away the time, but a bear escaping from a neighboring menagerie, finds the bath house a convenient hiding place and joins the bathers.

In company with the other bathers, the under sheriff is forced to take to the street clad only in his bathing suit, pursued by the bear. Thoroughly frightened, the under sheriff seeks protection in the sheriff's house. Climbing in through a window, he finds himself in the sheriff's wife's bedroom where he proceeds to hide.

Discovering his presence, the sheriff's wife resents it with her fists, much to the delight of the sheriff, who finally decides to forgive his assistant.

This L-KO-Universal comedy will be released on the regular program on January 17.

"FATHER'S STRATEGY".

Victor Comedy-Drama—Released Jan. 15.

Matthew Porter, having for years gratified his only child's, Irene, every whim, finds that as she grows older, her extravagant taste in dress threatens to ruin him.

Finally, she buys a new hat, dress, shoes, etc., and when he sees the bill he is greatly concerned. He discusses a course to pursue with Mrs. Porter. Irene, in the meantime, has met John Shields, a bachelor, and when she invites him to her home Porter gets an idea.

He plans to make things so pleasant for Shields that he will marry Irene. His strategy works and Irene and Shields become engaged. Irene plans an elaborate wedding, the estimated cost of which scares Porter. He resorts to strategy again and tells Irene that she cannot marry Shields for three years in the hope that the young couple will elope. The plan works again. And that same night Shields and Irene elope much to the relief of Porter.

"A MAID BY PROXY".

Nestor Comedy—Released Jan. 12.

Perry Gordon, the novelist, is fond of one particular picture in a public art gallery. This picture also happens to be the favorite of Irene Gray, who visits the gallery with her aunt. Irene is vexed when Gordon obscures her view of the painting and becomes angry. Later she and her aunt see Gordon getting into a machine. The aunt recognizes him as the famous novelist.

Later Perry Gordon and Irene see much of each other. Gordon proposes to her, but she puts him off until she has consulted her aunt. The aunt tells her that men are not to be trusted and that Perry should be put to the test. Accordingly Perry is invited to attend a party at the house of Irene's aunt. Irene, herself, as previously arranged, takes the part of a maid. Perry meets her and immediately continues his lovemaking, regardless of her position in life, knowing only that he loves her.

Perry is involved in many complications because of Irene and her aunt. Finally he proves that his love is real. Nevertheless the aunt turns him out for flirting with the pseudo-maid. Later Perry returns to the house and, meeting the real maid, is informed of the deception played upon him. He again declares his love for Irene and is accepted.

"WHEN THE MUMMY CRIED FOR HELP".

Nestor Comedy—Released Jan. 17

The professor believes that he has found the Elixir of Life and that with it he can bring back to life even an Egyptian mummy. He buys a mummy from a curio shop. After he leaves emissaries of the Pasha discover the mummy awaiting delivery and find that it is what they had been looking for—the remains of the Royal Rambastus of 2000 B. C. They are told that the professor has bought the mummy. They offer the professor a

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"A MAID BY PROXY"

Billie Rhodes and Jack Dillon in a charming comedy romance of love in an art gallery. The young novelist's love is tested in a novel manner. Maid and heiress change places, but young man's love remains constant.

Jack Dillon

NESTOR COMEDY.

Billie Rhodes.

Perry Dismissed for Flirting with the Maid.

Perry Helps the Maid and Gets Into Difficulties.

The Heiress Makes a Butler of Perry.

The Heiress Discovered Masquerading.

Diamond Smugglers Fight Pursuers in Dark

"A Gentleman of Art", two-reel Imp detective drama, tells a thrilling story of clever diamond smugglers, who give the keenest detectives in New York a desperate chase before they are brought to book. Dorothy Phillips, Howard Crampton and Wm. Welsh featured in thrilling smuggling drama, written by Stuart Paton.

Released Friday, January 15.

CAST.

Rose .....*Dorothy Phillips*
Hough .....*Howard Crampton*
The Chief.....*William Welsh*
Hough's Son.....*Allen Holubar*

DIAMOND smugglers give the cleverest detectives in the metropolis a thrilling battle and chase in "A Gentleman of Art" a two-reel Imp detective drama which will be released ou Friday, January 15. Featured in this thrilling story of life among the brainy criminals of the underworld are Dorothy Phillips, Howard Crampton and William Welsh.

Stuart Paton has written an exceptionally clever photodrama in "A Gentleman of Art", one which deals with the ways of the keenest minds of the crook profession. Plying their trade on Atlantic liners are many crooks of international reputation.

The cruder element of these ocean-going sharpers frequent the smoking-room, where card games are in progress, but the leaders in "the profession" work more slowly and for greater stakes. Sometimes they have so-called de luxe editions of famous authors' works supposedly autographed by the authors themselves. Again they carefully scrape acquaintances in order to renew them apparently in an accidental manner, four or five months in the future.

Diamond smuggling attracts many of these international crooks by reason of the great rewards which attend the successful "importation" of the gems. In "A Gentleman of Art" the chief of the government detective service receives a letter which reads "Despite your vigilance, diamonds of considerable value are still being smuggled into the country. Put your best man on the job and get results at once".

As the chief finishes the letter, Phil Fenno, a young member of the detective force, enters. The chief hands him the letter. Fenno reads it and tells the chief that he will do his best on the case.

As Fenno looks off through the offices he sees his sweetheart, Rose, in the next room, where she is employed as a telegrapher, receiving and sending out messages to incoming and outgoing vessels. Rose is preparing herself for a position in the government detective service and has made a careful study of codes and how to solve them. Her cleverness in this respect, combined with her womanly intuition, has made her valuable to government officials. She is soon given an opportunity to demonstrate her skill again.

Young Hough, on board a ship coming into New York, poses as an artist and carries with him a case of artist's colors. Hough sends his father a wireless message, which passes through Rose's hands. She reads it aloud to Phil: "Arrive tomorrow. Got some wonderful new tones from Europe. Meet me with car".

Phil thinks nothing of the wording of the telegram and leaves. Rose, however, is struck with the idea that there is more in the message than appears on the surface and, with a woman's curiosity, gets out her book of secret codes and puzzles over the letter combinations. In twenty minutes she has translated the message. Its contents are of such a suspicious nature that Phil determines to consult with the chief.

He looks up Hough's address, and Rose, upon Hough's arrival, scrapes acquaintance with him and, to test his ability as an artist, agrees to pay him well for a picture, to be called "Sweet Innocence". Hough is much impressed by Rose's wonderful gown and diamonds and, thinking he can relieve her of the gems at some future time, encourages her to believe that he will paint her picture in his New York studios.

Hough is arrested on suspicion, but when searched at headquarters the detectives find nothing on him. Rose, while Hough is detained, makes a careful search of his quarters, but finds nothing incriminating. That night, in his father's home Hough takes out the tubes of oilpaints which he has brought from Europe, cuts the ends off, and from each takes a quantity of diamonds.

Rose (Dorothy Phillips) Uses Typewriter as a Telegraph Instrument.

The following day Rose goes for a sitting. While she is in Hough's studio a laborer drives up with a crate containing eggs. Two men are watching him on the sidewalk. The laborer walks forward and deliberately bumps into them. They ask him to apologize and he refuses. While they fight Hough and his son run out and remove the crate of eggs to Hough's rooms.

Rose watches the fight, and before Hough's return hides herself in one of the rooms. Hough and his son believe she has gone and proceed to open the eggs, from each one of which they take diamonds. Rose, watching through a transom, slips from her chair and falls heavily.

The Houghs make her prisoner. While they are binding and gagging her the chief of detectives, Fenno and his men arrive. The room is plunged into darkness and the smugglers escape. A spirited pursuit follows and Rose employs a unique method of capturing them. Later Fenno and Rose are married. As a wedding present the chief sends them an egg with a diamond in it

"HUBBY'S CURE"

William Franey.

William Franey as a tipsy husband wanders into the wrong apartment, meets an outraged husband and wife and finally is ejected by the janitor. Even the corner cop is suspicious. Complications galore.

JOKER COMEDY.

Gail Henry

Brown Loads Up at the Club.

Brown Meets an Outraged Wife.

Ejected from His Own Flat.

Brown Promises To Climb the Sprinkler Cart.

Parted Lovers Reunited in Reincarnation

"Reunited", two-reel domestic drama of a French lieutenant and his sweetheart of the long ago, who are parted by the tragedy of war and death, only to meet each other again in a new reincarnation two hundred years later. Irma Earle and Fred Sumner featured in Eclair drama of unusual plot.

Released Wednesday, January 13.

CAST.

Antoine De Vallence... } ..Fred Sumner
Marshall Vallery..... }

Margaret Vallery..... } ....Irma Earle
Marguerite Du Bois.... }

THERE are few of us who do not believe in a spiritual life after death. Theosophists, the learned yogees and disciples of Buddha and many native-born Americans subscribe to the doctrine of reincarnation. It is a pleasing thought, that of reincarnation. It alleviates the pangs of the partings caused by death and it assures true lovers that neither time nor the Grim Reaper can separate them for long. Many are the arguments brought forward in support of the theory.

The musty volumes of the reports of the British and American Society for Psychical Research teem with instances of memories of former existences and of some really remarkable cases which have been substantiated by scientists. Indeed, in these days of wireless and electricity and other wonders, it would not do to scoff at the predictions of Theosophists, who declare that a great spiritual revival is at hand in which the doctrine of reincarnation will be vindicated.

The Eclair produeers are content to let "Reunited" stand on its merits despite the discussion which it may cause in religious circles. No matter what one's beliefs or creed may be, he cannot help but concede that "Reunited" is the most charming photoplay dealing with the subject of reincaration that has been produced in half a decade. Here follows the story of the play:

Antoine De Vallence is a lieutenant in the French army which is fighting against the Duke of Marlborough in Flanders. The year is 1701 and the armies are battling on the same ground where England, France, Belgium and Germany are now shedding the blood of their best soldiers.

While visiting his sweetheart, Marguerite Du Bois, a young noblewoman of France, De Vallence is ordered to terminate his leave of absence and to report for duty at once. An affecting parting takes place between the two lovers. Antoine gives Marguerite two miniatures, one of Antoine in his uniform and the other of herself. She places both with a bundle of old love letters which she has received during her courtship.

Antoine Is Ordered to Report for Duty at the Front.

The months pass by. There were no telegraphs in 1701 and news traveled slowly; but weeks after De Vallence had been buried in an unmarked trench Marguerite receives a brief notification of his death. Broken-hearted, the little brown-eyed girl fades away and dies.

Two centuries pass. It is summer of 1914. Germany declares war on France and invades Belgium. Marshall Vallery is assigned to defend the fortifications of Paris, but is permitted to visit his wife often. They have a quarrel and Vallery receives a message to come to his dying uncle at once. Margaret realizes when her husband leaves her that she truly loves him.

Arriving at his uncle's house Vallery finds the old man dying. A servitor on the estate shows him over the property to which he is to fall heir. Vallery looks with interest at the portraits of his ancestors and is astounded at the remarkable similarity between the portrait of Antoine De Vallence and himself. He is about to enter a certain room when the servant plucks him by the arm and warningly tells him that it is haunted.

Laughing at the servant's fears, Vallery strides in. The room is furnished in the period of two hundred years ago. Everything is overladen with dust. The room gives evidence of having been a boudoir at one time. Vallery picks up two miniatures from a desk and finds one of them to be a picture of a young officer of the French army who looks exactly like himself. The other is of a dainty brown-eyed maid whose face seems strangely familiar to him. The dusk outside the old mansion changes to darkness as Vallery peers at the picture.

As he stands trying to recall memories, vague and yet somewhat strangely familiar, a presence takes form beside him, and the young officer, entirely unafraid, recognizes the gentle smile of the original of the picture. At once the memory of his life in a bygone generation recurs to him and he endeavors to clasp the figure in his arms. It fades away in the gloom of the chamber.

Vallery's uncle dies that night. The young man returns to the haunted chamber while his uncle's corpse reposes in the adjoining room. Again the vision appears and Vallery this time sternly demands to know who

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Bind and Gag Girl in Burning Factory

"The Governor Maker", a sensational drama of modern industrial conditions. Starving mill hands fire factory and mob governor-elect, its owner. How a girl foiled them and later engineered her employer's election. Two-Reel "101 Bison" modern drama, featuring Marie Walcamp and William Clifford.

Released Saturday, January 16.

THE GOVERNOR MAKER, a "101 Bison" two-reel modern drama of industrial life and conditions, featuring Marie Walcamp and William Clifford, will be released on Saturday, January 16. A sensational scene, in which a factory girl is pinioned to a post amid the burning ruins of wooden factory tables and other highly inflammable rubbish, will attract much attention to this film.

Other scenes, which carry the much-desired "punch", are those showing a mob baiting the owner of the factory, who finally is compelled to flee for his life. The film is full of plot and counter-plot, and in fact contains three distinct episodes, each one of which would make an excellent story in itself. All three, however, are crowded within the two-reel limit, and the result is a film which keeps one standing up most of the time and sitting down slowly only 'tween reels.

CAST.

Cyrus Wade.....William Clifford
Jim Savage.....Rex de Rozelli
Clarence Meeks.....Sherman Bainbridge
Grace Parker.....Marie Walcamp
Mary French.....Doris Pawn
Mrs. Parker.....Lule Warrenton

All over the country today, as a result of the war, factories have been closed up. In Butte, Montana, and Bisbee, Arizona, as a result of Great Britain's seizure of American copper-laden vessels, children are in want of bread. Neutral nations are not permitted to receive the copper and other "contrahand", which means the loss of their wages for thousands of factory workers throughout the country. The ammunition factories are working overtime, but with commerce otherwise virtually at a standstill, American manufacturers are in a quandary.

Some have closed their mills, throwing thousands of employees out of work. Others are running on part time, but in both cases the American workingman must suffer for conditions in Europe in which he otherwise would have no interest. Social agitators have seized the opportunity to lay the blame upon the American manufacturer and most unjustly.

These anarchists lead the workmen to believe that the manufacturer is at fault and riots may soon result. Such is the situation in a New England mill town, where highly inflammable cotton goods are turned into garments. Grace Parker and Mary French, chums, work in the Acme Mills. Jim Savage is a mill hand and the recognized leader of the male workers. Cyrus Wade is principal stockholder in the Acme Mills. On the day that the leaders of Wade's party notify him that he has received the nomination for Governor, the directors of the mills are called into executive session. At this meeting, Wade casts the vote which closes the mills and throws hundreds of factory workers out of employment.

A month passes. The mill hands, now in desperate want, choose a committee, consisting of Grace Parker, Jim Savage, and another man to visit Wade and to beg him to reopen his mills. Wade receives them, but makes it plain that he is not in sympathy with their purposes.

That night, Jim Savage, half drunk, plays upon the feelings of three of his followers. They creep into the mill intent upon setting it on fire. On the way they meet Grace and Mary. Jim acts familiarly with Grace, who promptly slaps his face. Enraged, Jim intimates that they are about to square accounts with Wade. Whereupon, Grace hurries Mary off to notify Wade, while she herself follows Jim Savage and his men.

The three men break into the mills, make their way to a passageway and saturate a litter of rubbish with kerosene. Mary steals after them. As Jim is about to apply a match to the rubbish, Grace threatens Jim with arrest. He and the three men grab Grace and bind her. As Jim is about to make his second attempt to fire the rubbish, one of the men shows the white feather. A fight ensues, during which the other two slink off. Jim gets the better of his opponent, fires the rubbish and rushes out, leaving Grace and his helpers to their fate.

Bound and Gagged in the Burning Factory, Grace (Marie Walcamp) Is Left to Her Fate.

Mary, meanwhile, hails a passing auto. The chauffeur rushes her to the Wade residence, where she exposes the plot to Wade, who, with his butler, enters the auto and is driven to the mills. They arrive just in time to discover Jim Savage leaving. Meeks closes with the half-drunken Jim, while Wade and the butler enter the building. Wade rescues Grace and the butler succeeds in putting out the fire. Grace is unhurt, and Wade insists that the girls permit Meeks to drive them to their homes.

A week later Wade is billed to make a political speech. Grace has obtained employment in a bakery. Jim Savage and his crowd, already primed by Savage, start to mob the speaker. Wade makes his escape and dashes down the street, the infuriated mob in close pursuit. Grace, at work in the bakery, hears the noise, rushes outside, halts the fleeing Wade, and sends him through the bakery to a rear exit. She then holds the mob by hurling at them the contents of the bakery.

Wade, twice obligated to Grace, offers her a poistion as his campaign secretary. Grace accepts. In the course of her work

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Yeggman Strangles Enemy as Girl Dies

"Pawns of Fate", the tale of a Mexican vendetta, which ends in a death struggle. Meeting the man he has sworn to kill, yeggman strangles banker while the latter's daughter falls backward from a balustrade and is killed. Two-reel Rex drama features Frank Lloyd and Gretchen Lederer.

Released Thursday, January 14.

CAST.

Frank Marston, the success.Frank Lloyd
Marc Bailey, the failure...M. R. Robbins
Helen Marston.....Helen Leslie
Tom Darrell, her fiance...George Larkin
Anita .....Gretchen Lederer

PAWNS OF FATE, a Rex two-reel drama, featuring Frank Lloyd and Gretchen Lederer, will be released on Thursday, January 14. Life has been compared to a great game of chess, in which nations and individuals are the pawns. Some power which transcends human intelligence, some Master Mind, guides the chessmen about the board and life, eminence, degradation and death result from the moves.

Some of the pawns pass into the squares of wealth, health and happiness; others, with seemingly no volition of their own, are "jumped" and removed from the board. Murder, war, sudden death effect the sinister changes which the Master Mind has plotted; friendship, affection and love bring about the happier results, but in all possible moves on the board One Mind, with an invisible forefinger, shifts the pawns at will. This fanciful suggestion has been worked out in "Pawns and Fate" with studio craft of great artistry.

Frank Marston, a banker, is known to the world as a successful man. He lives in a beautiful home with his charming daughter, Helen. She is engaged to Tom Farrell, a young business man, and everything looks well for Marston's happiness.

One night the young couple go to a gay party at the studio of a famous artist. Helen and her father start a game of chess while waiting for Tom, and the old man goes back to the library, after seeing the young folks leave.

As he sits in the flickering firelight, toying absently with the chess pieces in front of him, memory takes a hand and moves the pieces into strange relationship. The white queen and her knight face the black knight. As he watches, the three pieces slowly change into the figures of himself, as a young man, standing in place of the black knight. Where the white pieces stood come the forms of his old pal, Marc Bailey, and the latter's pretty Mexican sweetheart, Anita, of the years of long ago.

Slowly the chessboard fades away and the scenes from the past come up before him. Marc Bailey, living in the little Mexican town of Cochoento, locates a good prospect the same day that he receives a telegram from his old pal, Frank Marston, telling him that the latter has been granted a "zona" by the Mexican government. A "zona" is a sixty-day mining option on any large tract of land, giving the holder the sole right to file on any portion of that land during that period, even when other parties have located prospects in the district.

With His Enemy's Daughter Dead Upon the Couch, the Yeggman Spares the Banker's Life.

Anita forgets Bailey's faithful love for the handsome Marston, and he pretends to care for her. They dally in the southern moonlight, unsuspected by Bailey. Trusting his friend as himself, Marc shows Marston the prospect. A streak of greed in Marston overcomes his scruples and the friendship of years. He, alone, has the right to file on the land, and, unknown to Bailey, he does so. Bailey discovers what Marston has done and reproaches him. The latter offers to pay him for the prospect, but outraged friendship rebels at this insult and Bailey pulls his gun to shoot Marston.

Anita has watched the scene in fear. Thinking to stop Bailey, she throws herself in front of Marston. Too late. The bullet plunges into her fickle heart. Bailey is overcome, for his love for the girl is greater than his hatred of Marston. He rushes to her side, throwing his gun away as he goes. She turns away from him and calls for Marston, but the latter, afraid of Bailey's vengeance, has fled. Marston returns to the North.

The scene fades back to the library again. On the chessboard the black knight has disappeared and the white queen is prostrate. Marston, agitated by his memories, pours himself a drink. A face appears at the window, a face distorted with hate. Bailey, the failure, has drifted lower and lower until at last he has joined a yeggman in an attempt to rob Marston's home.

When Bailey recognizes Marston all the old enmity is aroused. He enters the library, gun in hand. Then, when animal hate overcomes him. Bailey throws away his gun. He determines to kill his old enemy with his bare hands. Grimly and silently the two gray-haired men struggle, Bailey's hands at Marston's throat.

Meanwhile, in the gay studio, Death has been a guest. Pretty Helen, reveling with the others, goes up the stairs with her *fiance* to the long gallery for refreshments. Drinking a toast to her host, she stumbles back against the weakened balustrade. It gives way and the girl is hurled to the floor below. The guests and her horrified *fiance* hurry down to her, but life is extinct in her fragile form. Heart-broken, they take her body back to Marston's house.

As they carry her into the library, Bailey is tightening his grip on Marston's throat. The men stagger apart. With a wild shriek Marston stumbles to the girl's side. Bailey stands for a moment watching the scene. He sees the girl is dead. His vengeance is complete, for life will be worse than death now to the man who so wronged him in the long ago. Bailey goes out again into the snow, a failure, leaving Marston, the success, sobbing his heart away in the beautiful library.

"WHEN THE MUMMY CRIED FOR HELP".

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large sum for it, but he refuses to part with it.

Victoria, the professor's daughter, is in love with Eddie. Eddie asks her to marry him, but is told by the professor that he can have Victoria only in the event that he is able to revive the mummy with his Elixir of Life.

Eddie calls in his chum, Lee. Together they plan to have Lee pose as the mummy. Lee does so and the experiment proves a success.

"WHEN HIS LORDSHIP PROPOSED".

Nestor Comedy—Released Jan. 8.

Billie loves Jack, a clerk in her father's office. Father, however, is not pleased with the match, favoring His Lordship's suit. Papa insists that Billie marry His Lordship, and wedding arrangements are made. Billie appeals to her girl friend, Constance, and they, together with Jack, frame up a plan.

Billie invites His Lordship to meet them and he accepts, being in love with Billie. At the little party the friends so work it that His Lordship and Constance are much taken with each other. His Lordship decides to marry Constance.

Rather than disappoint the guests, Billie's father consents to Jack and Billie being married to each other first and His Lordship and Constance later. At the last minute, however, Constance announces that she intends to become a Red Cross nurse and His Lordship faints dead away at having lost out all around.

ANIMATED FILMS SUBWAY DISASTER.

(*Continued from Page 8.*)

firemen rescuing the thousands who were overcome and injured.

The cause of the disaster was the blowout of all the power and light wires coming into the subway at Fiftieth street station. This plunged the subway into Egyptian darkness just at the busiest rush hour, when the cars are crowded to the bursting point. The forward truck of a downtown train blazed up in this inky darkness and an explosion occurred which blew off the cover of a manhole in Fifty-fifth street. Flames and smoke issued and immediately a mad panic took place on all the stalled cars. Those in the front rushed to the rear and in several of the cars the scenes beggared description. Blind panic seized every one. Many of the persons who were brought to the street by the firemen and police had every stitch of clothing torn from their bodies, and the sidewalks, stores and private houses along Broadway were filled with the unconscious and injured victims, who were taken away as soon as the ambulances could accommodate them.

"THE GOVERNOR MAKER".

(*Continued from Page 26.*)

she frequently meets young Meeks, who is Wade's favorite nephew. Mary has informed Grace that she (Mary) has secured a position in a nearby town. Meeks endeavors to make advances to Grace, but meets with no success.

One day later Grace enters Wade's office as Meeks is leaving. On the floor she sees a letter, which proves to be from Mary. In it Mary chides Meeks for abandoning her. Meeks misses the letter, returns for it and endeavors to force Grace to give it up. She refuses, and Meeks attempts to take it by force. In the midst of the struggle Wade enters. He demands to know the meaning of the scene. Grace is loath to tell, but Wade takes the letter from her, reads it, and orders Meeks to bring Mary to him.

Later, Grace, encouraged by Wade, advises him to win his election by reopening the mills, thus winning the labor vote and inspiring the confidence of those opposed to him. Wade thinks the matter over, agrees with Grace, and, adopting her platform, is elected by an overwhelming majority. Grace then resigns her position, but Wade has learned to love the clever girl, proposes marriage and is accepted.

TWO CHATS.

(*Continued from Page 9.*)

"My next play, which I have just completed for Miss Fuller, is called 'The Sphinx', and is a most unusual tale. It is my opinion that an intimate study of the character, personality, mannerisms, disposition, etc., of a player is the most helpful means of supplying the interesting and successful photoplays. You would be surprised were I to tell you where I find plots for my scenarios. Why, one day, I entered a little shop uptown for some needles and thread, and soon I was holding a conversation with the dearest old lady, who owned the shop. She told me the story of her life and I hurried home and wrote one of the best photoplays of my career.

"Of course, I manage to keep my eyes and ears wide open. Many little incidents of life which pass unnoticed by busy New Yorkers, are used in my stories and plays. In fact, I try to use only real life as the mirror for my mind's creations. Perhaps this is one reason for my success. For you know, after all, 'Truth is "reely" stranger than fiction'. Yes, I also wrote 'The Witch Girl', the first picture which Miss Fuller played for the Universal. I understand this production was the means of making a sensational *entree* for Miss Fuller as a Universalite. 'My Lady High and Mighty' and 'The Sphinx' will please the public as well, I am sure."

NEWS OF THE WORLD IN TOPICAL REVIEW.

ANIMATED WEEKLY, No. 148.
Released January 6th, 1915.

Mummers in Quaker City—Decked in newest creations, subjects of King Momus amuse thousands with their antics—*Philadelphia, Pa.*

Kohlemainen Wins Again—Despite zero weather hundreds of athletes compete in Bronx Road Race—*New York City. Sub-Title*—Owen Wade, 54-year-old runner, still in the game.

Gorgeous Auto Festival—Parade of lavishly decorated autos forms finest spectacle of its kind ever held—*New Orleans, La.*

Famous Prosecutor Becomes Governor—Charles S. Whitman, who made a notable record as district attorney of New York City, becomes chief executive of the state at *Albany, N. Y.*

Made in America—Last word in women's fashions designed in New York City. By courtesy of Madame Yovin. *New York City.*

Sport in Mercy's Cause—Athletic games and contests held to help collect funds for the Red Cross—*Sydney, Australia.*

England Welcomes America's Gifts—Laden with toys and clothing sent by American people for Europe's war orphans, U. S. collier "Jason" arrives at *Devonport, England.*

Sub-Titles—Earl Beauchamp and guard of honor welcome the "Jason". Loading trains with the presents.

Germany's Audacious Raid—Under cover of fog, German cruisers make daring dash through England's powerful fleet and bombard British coast towns, killing and wounding many.

Sub-Titles—Scarborough Harbor and lighthouse after bombardment. Grand Hotel badly damaged by shells. Whitby and Hartlepool are targets for heavy shells. Cavalry patrolling sands of Scarsborough.

Cartoons by the world-famous caricaturist, *HY. MAYER*, of *Puck*.

"REUNITED".

(*Continued from Page 25.*)

she is. The figure points to the package of letters which still rest on the dust-covered boudoir table. Picking them up, Vallery reads of the young officer's death and becomes more convinced than ever that he, Marshall Vallery, is the reincarnation of Antoine De Vallence. The vision then points to a corner of the room where in the gloom Vallery sees his wife appear beside the wraith, and then, while he watches, both spiritual forms merge into one. The inference is plain: Margaret Vallery, his wife, is the reincarnation of his sweetheart of a previous existence, Marguerite Du Bois.

Vallery makes haste to return to his wife. She greets him with redoubled affection and that night before the fireplace he tells her the story of the miniatures and the love letters.

UNIVERSAL CITY NEWS

PACIFIC COAST STORM DESTROYS EXPENSIVE SET.

The storm which swept the Pacific coast a few days ago completely destroyed ten houses and a synagogue, built from photographs and drawings of the Jewish quarter in Moscow, in the Universal grounds at Hollywood, Cal. The houses and church had been erected for use in Wilfred Lucas' production of the adaptation of Bruno Lessing's story, "A Daughter of Israel". The destruction of the set entailed a loss of $2,000.

No sooner had the storm broken, however, than workmen set to work clearing away the debris and making ready for the erection of another set. Several suggestions which were offered after the completion of the first set will be incorporated in the new buildings.

This is the first of a series of pictures to be adapted by Bess Meredyth from the original Bruno Lessing stories and produced under the direction of Charles Giblyn. Murdock MacQuarrie will be featured in the productions. The first picture of the series, however, will be produced by Wilfred Lucas and his company of Gold Seal players. Cleo Madison of "Trey O' Hearts" fame, Joe King and Edward Sloman will appear in the leading roles.

FROM CARL LAEMMLE TO LITTLE BILLY JACOBS.

While on his trip to the western Universal studios, President Carl Laemmle met little Billy Jacobs, of the Sterling Comedy Company, for the first time. President Laemmle took an immediate fancy to the youngster and asked him what he wanted for Christmas.

Bill thought for a long time and then said a hobby horse would make him the happiest boy in the world. No one at the Universal studios thought anything more of the matter, believing that President Laemmle merely asked the question to fill in a gap in the conversation.

Despite the thousand and one other matters upon his mind, however, President Laemmle, upon his return to New York, ordered the biggest hobby horse he could find and shipped it by express to little Billy. On Christmas Day there came addressed to Master Billy a great, mysterious, bulky bundle, tied around and around with long, stout cords and wrapped in fold after fold of stiff, rough brown paper.

Slowly the wrappings were removed, while Billy danced about waiting for the first peep and soon there stood, in all its splendor, before the astonished eyes of the little comedian, a great, gaudily caparisoned hobby horse, taller by many inches than its young owner. Fastened to the bridle, hung a Christmas card, bearing the inscription:

"To Billy Jacobs, my very good friend, and the tiniest comedian in the world, with the best wishes of Carl Laemmle".

Somewhere in the world there may be a happier little boy than Billy these days, but, if so, his name has not been placed on record. Little Billy now believes that "Pa" Laemmle is "pretty near as good" as Santa Claus.

Little Billie Jacobs and His Hobby Horse.

FRANCIS FORD PRODUCES "OLD PEG LEG'S WILL".

While waiting for a number of sets to be completed for use in the production of the fourth reel of his big feature, "The Campbells Are Coming", Francis Ford and his company put on a two-reel story of the American desert, entitled "Old Peg Leg's Will", which will be released January 23.

In the western mining country and along the Pacific coast, the story of old "Peg Leg", a western character of the days of '49, is often told. "Peg Leg" drifted into San Francisco with his pockets full of gold nuggets, which he said he had obtained in the desert. A gold rush immediately followed, but "Peg Leg" refused to disclose the location of his mine and his secret died with him. Many have tried to locate the mine and many have died in the search across the burning sands, but the location of the mine still remains as much of a mystery as ever.

Francis Ford took his company to Barstow and it is in the desert just beyond the town that the drama was staged. No better place could have been secured to enable the players to re-enact "Peg Leg's" story, for it was at Barstow that the miners fitted themselves out, fifty years ago, to search the desert for "Peg Leg's" fortune. The story of "Old Peg Leg's Will" was suggested to Grace Cunard by a grizzled old miner, who takes much interest in "them there movin' picters", and who thinks that Grace Cunard is the best-hearted young woman on the whole western range. This old miner claims to have known the real "Peg Leg", and already has proven of much assistance to Ford and his company in choosing locations for the drama.

With the conclusion of this film, the company will again return to the work of producing the fourth reel of "The Campbells Are Coming", a story of the Sepoy rebellion, adapted from "The Relief of Lucknow".

"MASTER KEY" COMPANY ON SCHEDULE DESPITE HEAVY RAINS.

The unusually heavy rains on the Pacific coast have washed out a great section of track leading from the tunnel to the ore dump at the Universal's mine in San Fernando Valley, California.

For the past week a storm, that is regarded as the worst experienced for a number of years, has been sweeping the coast, attended by such cloudy weather, that it has been impossible to undertake the photographing of exteriors, except during the occasional lulls in the rain when the clouds roll back and permit the sun to shine through.

Despite this handicap Robert Leonard and his company of Rex players have been working until late in the night on the interiors of "The Master Key" special feature serial, to enable them to be on hand during the day to utilize the occasional bright moments in making the exteriors. It's a case of "Wait till the sun shines, Nellie", but, despite the frequent absence of Old Sol, everything is moving on clock schedule in Universal City and at the Hollywood Studios.

To Exhibitors -- ! ! ! !

Owing to the immense demand for Master Key Puzzle Cards, we have had 2,000,000 printed, and we can now fill your orders for these puzzle cards instantly. If you haven't as yet used these fascinating Master Key puzzle cards, you have missed the best advertising stunt for this great serial. Write your Exchange for samples, then place your order through your Exchange. If your Exchange can't supply you, write direct to the Universal Film Mfg. Co. (Supply Dept.), 1600 Broadway, New York, and be sure to send cash with your order or no attention will be paid. Master Key puzzles catch old and young alike. Master Key puzzle cards are kept and worked over for weeks, therefore these cards become a standing, lasting ad for you. Order a quantity. Give them out to your patrons. Biggest, brightest stunt in stock for this Master Key serial.

Your Exchange Will Quote You Prices on Master Key Puzzle Cards in Quantities

Universal Film Manufacturing Company
Supply Department, 1600 BROADWAY NEW YORK

3,000,000 *Small Master Keys*

exactly as the cut above shows, printed on good weight yellow cardboard paper, can be had at **90 cents per thousand,** a very special price, in order to place these clever little keys in the hands of all Exhibitors. You can use these small Master Keys to distribnte in your neighborhood and in your competitor's neighborhood. You can pnt them in your heralds each week. You can have your local grocers stuff them into packages. You can do a hundred and one stnnts with these little keys. They are small and easily handled. If yon want a few thousand at **90c per thousand,** write your Exchange and place your order through your Exchange. If your Exchange can't snpply you, you can secure these little keys direct from the Universal Film Mfg. Co. (Supply Dept)., 1600 Broadway, New York, but if you send direct, cash mnst accompany your order or no attention will be paid.

UNIVERSAL FILM MFG. CO.,
Supply Dept., 1600 Broadway, New York.

Boost for Peace

Give out these Universal Peace Buttons

THE war is deplorable, and neither you nor we can stop it. However, you can take advantage of this clever advertising idea to boost for peace by giving out Universal Peace Buttons.

We have already distributed over 1,500,000 of these peace buttons, and the demand keeps up for them bigger than ever. In order to allow all Exhibitors to get in on this crackerjack "peace-boosting plan", we have arranged to make the price **$2.65 per thousand.**

Order these Peace Buttons (as shown by the cut—exact size) direct from yonr Exchange. If your Exchange can't supply you, you may order them direct from the Universal Film Mfg. Co. (Supply Dept.), and in ordering direct, send cash with your order. All orders filled the same day as received. If yon order from your Exchange mention this ad in Universal Weekly, issue of Jan. 9, 1915.

UNIVERSAL FILM MFG. CO.,
(Supply Dept.), 1600 Broadway, New York.

Home of the Consolidated, at Atlanta

This is the office, both inside and out, of the Consolidated Film and Supply Co. of Atlanta, Ga. It is in the Rhodes Building, the first floor of which is shown in the small cut on the right. The large picture shows the office of J. L. Marantette, local manager of the exchange. Mr. Marantette is seated at his desk at the right. The office of Wm. Oldknow, general manager of all the Consolidated Film and Supply companies in the South, is in the same building on the floor above.

WE CAN RAISE THE DEAD

Don't for a minute get the impression that the Universal is interested in the undertaking business; far from it. We have no more intention of becoming interested in such a gruesome vocation than we have of growing cabbages in graveyards. UNIVERSAL has no need to resort to distorted means of advertising—*THE QUALITY OF ITS SERVICE* SPEAKS FOR ITSELF.

Bargain days in the film business, usually mean bunco days, therefore, the *UNIVERSAL HAS NO BARGAIN DAYS*. Our prices are always the same—reasonable, just and within the reach of every exhibitors stretch.

When we declare that WE CAN RAISE THE DEAD we are simply telling you the truth. In New York, New Jersey, Connecticut, and in fact all the States in the Union, there are theatres flying the Universal flag, flourishing and prosperous that were dead a year ago. They were as dead as door nails, and WE RAISED THEM. Today, streams of people are rushing to these theatres. The Managers have no time to be watching the man next door; their time is fully occupied in finding space for the crowd to breathe in.

STANDING ROOM ONLY means that the Universal is ruling the roost. WE ARE SUPREME. We feel toward cheap competition as the Irish member of Parliament did when told there had been hatched a plot to oust him from his seat. Said he, "I smelled a rat, I felt it flying in the air, but begorra, I nipped it in the bud." That is just what the Universal has done—nipped every competitor in the bud by its prosperity.

USE HORSE SENSE. You can drive a horse to water, but you can't make him drink, and it is the same with intelligent men and women, you can't make them swallow JUNK. Give them what they demand, good clear films, depicting understandable, entertaining and clean subjects. THEY WANT THE UNIVERSAL, let them have it. Hundreds of theatres are today struggling under the burden of inferior service—they are dead. They can be raised immediately with the UNIVERSAL PROGRAM. Life is too short to hesitate— ACT AT ONCE.

Yours very truly,
UNIVERSAL FILM EXCHANGE OF NEW YORK.
M. H. Hoffman.
General Manager.

LEAVES ONLY "BIG U".

Universal Film Co.,
Oklahoma City, Okla.

Dear Sir:—In answer to questions of the 27th about programs in Morris, until the last three weeks there were two theatres in this city, one running the Mutual and one the Universal. I bought the Mutual theatre and closed that program, which leaves only the Universal in both houses. Yours truly,
W. V. BUNCH, Imp Theatre.

ANSWER IT!

Do You Fully Understand What The Poster Question Means To Your Business?

¶ Do you really know or are you only guessing what posters mean to your success in the picture business? Did you read the ad we published in the Motion Picture News a short time ago, where we showed the picture of a magnificent theatre that was losing out fast and that was instantly saved by the use of Morgan posters? We can show you instances by the score where posters have saved theatres and established them upon a paying basis.

¶ If you are already successful—be more successful—get more money—attract bigger crowds, keep your house jammed to capacity, and there's one absolutely surefire way in which to do it, and the answer is one word —P-O-S-T-E-R-S, Morgan Posters. The Morgan Lithograph Co., of Cleveland, Ohio, is the largest lithographing institution in America. We employ a staff of over 100 of the best poster artists to be had in the world.

¶ Through vast expenditures, we secure a character of Poster Art work that surpasses anything in this country. When you buy posters from Morgan Lithograph Co., of Cleveland, you are assured and insured of the supreme in Art and quality. We are laboring night and day to produce that character of posters that will swing the patronage to your doors. Then, why sit back and let the trade drift elsewhere when by the aid of plenty of posters you can diverge the trade to YOUR house? Think it over. Study over it. Then write us and we will tell you more, a whole lot more about what posters mean to the success of your business, and remember when you write to the Morgan Lithograph Co., of Cleveland, Ohio, you are doing business with the biggest and most aggressive, progressive people in the game. Write us. Let us tell some of the "inside dope" that will MAKE your house.

COMPLIMENTS ARTIST.

Universal Weekly,
1600 Broadway, New York City.

Gentlemen:—I have noticed today for the first time what I consider one of the finest and cleverest bits of poster work I have ever seen produced in this country.

I refer to the small sheet of six subjects: "Laughs, Tears, Beauty, Purity", etc., issued by your company.

The artist is to be complimented on his ability, and the Universal company on its "liveness" and "up-to-dateness" in publishing this work of art. It certainly is a pleasure to see such a really good piece of display advertising in the mass of poor, cheap and mediocre posters being issued and displayed at present—not to mention the past.

I surmise, and hope, that you are having a larger reproduction made.

I believe I may be considered a fairly good critic on this subject as I was, at one time previous to becoming interested in motion pictures, a poster artist myself. I am well known in Philadelphia as such, and was for many years an officer of the Philadelphia Sketch Club, one of the oldest and best known art clubs of America.

Pardon this burst of enthusiasm from an unknown and up to the present, unimportant member of the movie fraternity, but I feel that it is merited and I can't hold it in.

Yours for Universal success, I am,
Very truly,
H. ARCHER WILDE,
Managers' Booking Bureau, Chicago, Ill.

PUBLISHES OWN PAPER.

Universal Weekly.

Gentlemen:—Enclosed find a copy of the *Electric Weekly*. I went to the local paper and tried to get them to publish "The Trey o' Hearts", but they refused, because they thought that the other theatres might be offended. I said, "Very well. I'll publish my own paper", and this is the result: We deliver 3,000 of these, one to each home, and the total cost is $8 per week. Of course, the advertising from the business houses helps me to get this paper out at such a low figure.

The first copy of the paper was a red sheet, simply announcing the coming of the story, etc.

I think that you will agree with me that this is a clever piece of work and an excellent advertisement.

(Signed) L. F. SARGENT,
Electric Theatre, Wausaw, Wis.

Marion Theatre, Edna, Texas. J. M. Montgomery, Prop. and Mgr.

Alamo Theatre, Granger, Texas.

HE AGREES WITH MR. LAEMMLE.

Mr. M. H. Hoffman,
General Manager Film Ex.,
New York City, N. Y.

Dear Hoffman:—I have been reading Mr. Laemmle's talks from the shoulder, and have also taken notice of the fact that the *Morning Telegraph* and other papers are taking up seriously the advanced price of admission question.

Now, I agree thoroughly with Mr. Laemmle in that prices of admission must be raised. The only thing to be thought of is that the quality of films has advanced so much since the regulation five-cent price became almost a "habit" that these pictures now are worth much more than five cents. The advance in price means the recognition of the advance in quality. But this same quality must be kept up by the manufacturers, and even then they must not rest on their oars if they are going to keep the better class of patrons which a higher price always attracts.

(Signed) ALBERT GOLDBERG,
Mgr. Globe Theater, Brooklyn, N. Y.

The Universal Weekly will sell to the owner any cut of his theatre which appears in these pages.

BLUE RIBBON

RELEASES IN THE FEATURE PROGRAM OF TWO WEEKS FROM THIS DATE.

RELEASED JANUARY 11

MARY FULLER IN

"MY LADY HIGH and MIGHTY"

PRIZE VICTOR TOM-BOY DRAMA IN TWO REELS

Written by Elaine Sterne, one of the leading scenario writers of the day, especially to fit Miss Fuller's charming personality. You can't help liking "Little Mary" in this "different" role.

Unusual story of the workings of a woman's mind when she is confronted with a great personal loss. This story was written by Isadore Bernstein and is unique in many ways.

RELEASED JANUARY 12

"A WOMAN'S DEBT"

WITH CLEO MADISON

PRIZE GOLD SEAL SENSATIONAL DRAMA IN TWO REELS

RELEASED JANUARY 15

"A GENTLEMAN OF ART"

WITH DOROTHY PHILLIPS

PRIZE IMP DETECTIVE-SMUGGLER STORY IN TWO REELS

Descriptive title of a thoroughly interesting play, dealing with lengths to which clever crooks will go in evading the customs laws. Paint tubes and chicken eggs contain diamonds.

Miss Bush in one of her most effective roles. A drama which will hold you until the last foot. The small town girl goes to the city with a stranger, who promises to marry her, but it is to the country sweetheart that she returns when in great need.

RELEASED JANUARY 17

"A SMALL TOWN GIRL"

WITH PAULINE BUSH

PRIZE REX MORALITY DRAMA IN THREE REELS

RELEASES IN THE FEATURE PROGRAM OF THREE WEEKS FROM THIS WEEK

RELEASED JANUARY 15.

"FATHERS THREE"

WITH HARRY MYERS AND ROSEMARY THEBY

PRIZE VICTOR COMEDY-DRAMA IN TWO REELS

Here is a charming drama, showing the hold which a little child may exercise over a strictly bachelor household. You may have seen a bachelor mother an infant. Here are three of them. See how they do it.

Sounds like an Edgar Allen Poe, but not even that wonderful, imaginative author had the vivid conception of a story where fighting is fast and furious that Francis Ford has. This is one of his best.

RELEASED JANUARY 19

"SMUGGLER'S ISLAND"

WITH GRACE CUNARD AND FRANCIS FORD

PRIZE GOLD SEAL DRAMA IN TWO REELS

RELEASED JANUARY 22

"THE HOUSE OF FEAR"

WITH HOBART HENLEY AND FRANCES NELSON

PRIZE IMP MYSTERY DRAMA IN THREE REELS

For utter wierdness this three-reeler is in a class by itself. The skillfulness of a new kind of night photography makes this attempt to frighten an heiress to death positively uncanny.

The reformation of a gambler is the theme of this strong drama, and it is superbly handled by a fine cast of players, some of whom are new to the Universal. Get acquainted with them.

RELEASED JANUARY 24

"THE TEMPTATION of EDWIN SWAYNE"

With FRANK LLOYD, HELEN LESLIE and GRETCHEN LEDERER

PRIZE REX MORALITY PLAY. IN TWO REELS

RELEASES IN THE FEATURE PROGRAM
OF FOUR WEEKS FROM THIS WEEK

ADVANCE NOTICES

RELEASED JANUARY 26

GOLD SEAL'S "LIFE"

WITH CLEO MADISON

PRIZE MORALITY PLAY IN TWO REELS

—Zoe Wharton falls in love with Halsey Burns. And she loves not wisely, but too well. To avoid disgrace she flees to the big city, penniless. HE GOES ON HIS WAY. (That is life.) She, desperate, visits a place of bad repute. *But before she can sin, her savior—visiting the resort with a slumming party—finds her.* Hearing her story, he weds her. A widower, he has a young daughter whom the rascal Burns is wooing. And so the girl, whom the widower saved, SAVES HIM HIS OWN DAUGHTER!

(IF A FEATURE COMPANY HAD THESE STARS AND PUT THEM OUT IN THIS KIND OF FILM YOU'D PAY WHATEVER THEY ASKED FOR IT. WE SAVE YOU THIS EXTRA COIN. WHY? WHY? WHY? WHY? WHY?

RELEASED JANUARY 28

REX'S "THE MEASURE OF A MAN"

WITH PAULINE BUSH

PRIZE STORY OF THE NORTHWEST MOUNTED IN TWO REELS

—Helen MacDermott, a girl of the great Northwest, falls in love with Bob Brand, a dashing "trapper". IN REALITY HE IS A GAMBLER, and Helen discovers it shortly after her marriage. A delegation of vigilantes aids her in the discovery —they run the pair out of camp. Bob is befriended by Stuart, a lieutenant in the Northwest Mounted Police, and given a job on the force. *Helen finds that she is in love with Stuart,* and Bob, who is a new man, feels he must not hold her *if she loves the other and better man.* Stuart will not listen, of course, and Bob's stand so impresses Helen that the old love for him returns.

(WHY THINK THE LESS OF THIS BECAUSE IT IS NOT OFFERED BY A FEATURE COMPANY AT STIFF EXTRA COST? WHY? WHY? WHY? WHY? WHY?

RELEASED JANUARY 29

KING BAGGOT IN

IMP'S "THE MILLIONAIRE ENGINEER"

PRIZE DRAMA OF THE RAIL IN TWO REELS

—The railroad engineers are out on strike, so when news is brought to him of the forest fire the road's president (who has risen from the ranks) takes out a train to rescue the folks in the path of the flames. AND WHAT A RESCUE IT IS! With his fiancee acting as fireman, he drives the rescue train straight through the great fire and piles the refugees on! *A railroad line had to be hired for this film and a genuine house burned to the basement!*

(THE LITHOS ALONE ON THIS FEATURE WOULD MAKE A SPECIAL FEATURE COMPANY CHARGE YOU A FAT PRICE, IF IT WERE THEIR FEATURE. WHY? WHY? WHY? WHY? WHY?

RELEASED JANUARY 31

L-KO'S "AFTER HER MILLIONS"

WITH BILLIE RITCHIE AND PATHE LEHRMAN

PRIZE COMEDY RIOT IN THREE REELS

—When you can start a gale of laughter in the first ten feet of a comedy picture and keep that laughter a sizzling THROUGH ALMOST THREE THOUSAND ADDITIONAL FEET, you have got a pretty distinctive comedy. Billie Ritchie is without question the funniest comedian in the world, and his oceans of comedy simply brim over in "After Her Millions". He does a million funny things—his every move, flip and waddle (he waddles like a duck!) is a sure laugh. CAN YOU IMAGINE HAVING TO *SCREAM* OVER THE SIMPLE BUSINESS OF A MAN TRYING TO LEAVE A ROOM? Said man makes four or five attempts, and the way he does it—which we won't divulge here—really makes you howl your head off!

(IMAGINE A FEATURE LIKE THIS GOING OUT THROUGH SOME OTHER SERVICE IN THE SERVICE, AS IS THE CASE HERE. IT CAN'T BE DONE. WHY? WHY? WHY? WHY? WHY?

SIDE SPLITTING 3 REEL L-KO FARCE COMEDY

AFTER HER MILLIONS

FEATURING AMERICA'S 3 GREATEST COMEDY SCREEN STARS

BILLIE RITCHIE—PATHE LEHRMAN—GERTRUDE SELBY

SEE IT! YOU'LL LAUGH YOURSELF SICK

UNIVERSAL MOVING PICTURES

L-KO UNIVERSAL COMEDIES

WILL MAKE YOU SPLIT YOUR SIDES LAUGHING

A SCREAM. Fire-escape chase, ending with pretty heiress hidden under her bed. Billie Ritchie, Pathe Lehrman and Gertrude Selby in "After Her Millions", L-Ko, of course.

(This space for name of your theatre, etc.)

This Cut 32c. Postage, 10c.
Order No. 319

A Laugh Every Second

An Avalanch of Mirth

POWERFUL 2 REEL REX DRAMA

THE MEASURE OF A MAN

A GREAT PICTURED STORY OF THE CANADIAN NORTHWEST MOUNTED POLICE

"THE MEASURE OF A MAN" fairly breathes the spirit of the great Canadian woods. In their shadows is staged a thrilling story of the famous Northwest Mounted Police, a wife's love and a gambler's self-sacrifice.

(This space for name of your theatre, etc.)

This Cut, 28c. Postage, 7c.
Order No. 320

UNIVERSAL MOVING PICTURES

Films You

These striking advertisements are ready for you. They would cost you $6.50 to $12.50 each if you had to prepare them, write them, and pay for the plate-making. By the Universal's latest and greatest stroke of advertising genius they are yours to use at a cost too little to be counted. They stop the movie fans just as your lobby display does. They give you the edge on your

BEN F. WILSON, REX STAR, SAYS:

BEN F. WILSON.

"There's joy in life, folks, when I can work in, and and you can enjoy, such marvelously thrilling dramas as you'll get here under the Rex Brand".

UNIVERSAL MOVING PICTURES

(This space for your theatre name)
This Cut 14c. Postage, 5c.
Order No. 324

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CHART OF PAST RELEASES

(STORIETTES APPEAR IN "WEEKLY" CURRENT WITH DATE OF RELEASE)

Release — Brand and Subject

ANIMATED WEEKLY.

Dec.—
9—Animated Weekly, No. 144.....(News)
16—Animated Weekly, No. 145.....(News)
23—Animated Weekly, No. 146.....(News)
30—Animated Weekly, No. 147.....(News)
Jan.—
6—Animated Weekly, No. 148.....(News)

BIG U.

Jan.—
5—His Last Performance .....(Drama)
Murdock MacQuarrie and Agnes Vernon
7—**On Desert Sands** .....(2-R. West. Dr.—Ayres)

ECLAIR.

Dec.—
20—**The Jewel of Allah**.....(Oriental Drama)
Edna Payne and Stanley Walpole
23—**The Fortunes of Margaret**.....(2-Reel Drama)
Isabel Dauntry and Roy Pilcher
27—For the Defense.....(Drama)
30—**Within an Inch of His Life** (2-R. West. Drama)
By Eugene Manlove Rhodes—Payne, Myles, Stanley
Jan.—
3—The Hermit's Secret.....(West. Drama)
6—**The Collingsby Pearls** .....(2-Reel Drama)
10—The Dummy Husband.....(Comic Drama)

GOLD SEAL.

Dec.—
1—Called Back .....(4-Reel Drama)
8—The District Attorney's Brother (2-R. Drama)
Grace Cunard and Francis Ford
15—**The Ghost of Smiling Jim** (2-Reel Westeru Dr.)
Francis Ford aud Grace Cuuard
22—**The Call of the Waves** (2-Reel Society Drama)
Grace Cunard and Francis Ford
29—**A Study in Scarlet**...(2-Reel Det. Dr.—F. Ford)
Jan.—
5—**The Mystery of the Throne Room** (2-Reel Dr.)
Francis Ford aud Grace Cunard

IMP.

Nov.—
23—His Gratitude.....(Mary Pickford—Drama)
26—Human Hearts.....(3-Reel Melodrama—
King Baggot)
30—The Coward .....(2-Reel Drama)
Jan.—
3—The Young Philauthropist.....(Juvenile Drama)
7—The Outcome.....(Dr.—Mary Pickford Reissue)
10—Three Men Who Knew.....(2-Reel Drama)
14—**The Mill Stream** .....(2-Reel Drama)
17—Within the Gates of Paradise.....(Xmas Dr.)
21—In Sunny Spain ...(Dr.—Mary Pickford Reissue
28—**The Submarine Spy** .....(2-Reel Naval Drama)
31—Winning the Prize .....(Comedy)
Jan.—
4—Three Times and Out .....(Com.—King Baggot)
8—**She Was His Mother** .....(3-Reel Drama)
Violet Mersereau and Hobart Heuley

"101 BISON".

Dec.—
12—Trail Breakers (Two-Reel West. Dr.—
Marie Walcamp and Wm. Clifford)
19—**The Christmas Spirit**.....(2-Reel Xmas Drama)
26—**The Law of the Range** (3-Reel Western Drama)
Marie Walcamp and Wm. Clifford
Jan.—
2—**In Jungle Wilds** .....(2-Reel Animal Drama)
William Clifford and Marie Walcamp
9—**Custer's Last Scout** .....(2-Reel Indian Dr.)

L-KO.

Dec.—
20—The Baron's Bear Escape .....(Comedy)
27—The Manicure Girl (Com.-Lehrman and Ritchie)
Jan.—
3—Gem and Germs.....(Comedy—Louise Orth)
6—Cupid in a Hospital.....(Com.—Billie Ritchie)
10—Through a Knot Hole.....(Comedy)

Release — Brand and Subject

JOKER.

Dec.—
30—The Village Postmaster .....(Comedy)
Ernest Shields and Betty Schade
Jan.—
2—A Mixed Up Honeymoon .....(Comedy)
4—Two of a Kind .....(Comedy)
9—A Political Mess and Educ. .....(Comedy)

NESTOR.

Jan.—
1—Pruning the Movies .....(Split Comedy))
1—Mt. St. Bernard .....(Educational)
5—For the Good of the Cause .....(Comedy)
Eddie Lyons and Victoria Forde
8—When His Lordship Proposed .....(Comedy)
Lee Moran and Billie Rhodes

POWERS.

Dec.—
11—Adventures of the Nimble Dollar
(Allegorical Drama)
25—Hunting in Crazyland (Animated Cartoon Com.)
25—Silk Industry as Seen by Homer Croy (Educ.)
Jan.—
1—Fickle Elsie .....(Comedy)
9—A Girl of the Pines .....(Dr.—E. Maisou)

REX.

Dec.—
24—**The Big Sister's Christmas** (2-R. Xmas Drama)
Anna Little and Herbert Rawlinson
27—**Her Escape** .....(2-Reel Melodrama)
Pauline Bush and Lon Chaney
31—**Hounded** .....(2-Reel Melodrama—Ben Wilson)
Jan.—
3—**The Sin of Olga Brandt**...(2-R. Drama of Life)
Pauline Bush and Lon Chaney
7—A Man's Temptation .....(Dr.—Ben Wilson)
10—**Star of the Sea**.....(2-Reel Drama)
Pauline Bush and Lon Chaney

STERLING.

Dec.—
7—Billy's Charge .....(Juvenile Comedy)
14—Lizzie's Fortune .....(Comedy—Max Asher)
17—The Fatal Hausom .....(Comedy)
21—Carmen's Romance .....(Juvenile Comedy)
24—Innocent Dad .....(Com.—John Brennau)
31—Love and Water .....(Comedy)
Jan.—
7—Olive's Love Affair.....(Juvenile Comedy)

UNIVERSAL SPECIAL FEATURES.

Week of Dec. 14—
The Master Key (No. 5) 2-Reel Drama—
Robert Leonard and Ella Hall
Week of Dec. 21—
The Master Key (No. 6) 2-Reel Drama—
Robert Leonard and Ella Hall
Week of Dec. 28—
The Master Key (No. 7) 2-Reel Drama—
Robert Leonard and Ella Hall
Week of Jan. 4th—
The Master Key (No. 8) 2-Reel Drama—
Robert Leonard and Ella Hall

VICTOR.

Dec.—
4—Papa Buys a Bale .....(Comedy-Drama)
7—**Terence O'Rourke, Gentleman Adventurer.**
"The Inn of the Winged God" (2-Reel Drama)
11—The Little Gray Home (2-Reel Domestic Dr.—
Harry Myers and Rosemary Theby)
14—The Wayward Son .....(Drama)
18—Mary Fuller in **"Heart of the Hills"**
3-Reel Drama—Chas. Ogle)
21—**Terence O'Rourke, Gentleman Adventurer.**
"The King and the Man" (2-Reel Drama)
25—**The Accusation** .....(2-Reel Domestic Drama)
Rosemary Theby and Harry Myers
28—Mary Fuller in "Virtuoso" .....(Drama)
Jan.—
1—**The Beautiful Unknown** (3-R. Costnme Drama)
4—**Terence O'Rourke, Gentleman Adventurer.**
"A Captain of Villainy" (2-Reel Drama)

ADVERTISE, IF YOU WANT RESULTS!

THE day of the Exhibitor who doesn't advertise is passing. The moving picture business is progressing so fast that the man who doesn't advertise will soon be left in the rear with the failures. WE must advertise and YOU must advertise. It's the life blood of this business, the same as it is in ANY LIVE profitable business. It's absurd to think that you can sit back with hands folded and say to yourself: "Oh, I've got a fine house; the people are bound to come to me". That kind of an Exhibitor will wake up some fine morning and find his business GONE.

The Universal spends hundreds of thousands of dollars annually to educate the public to SEE Universal pictures in Universal theatres all over America—in Canada, England and many other countries. We would be tickled to death to put this advertising into our own pockets if we could do so, but we can't, don't intend to and WON'T. Don't matter how you advertise your house and Universal pictures so long as you ADVERTISE and keep at it. Now, make up a list of what you need from the supplies shown below, and BEGIN ADVERTISING NOW AND KEEP EVERLASTINGLY AT IT.

MAKE UP YOUR ORDER STATING NAME OF PLAYER, AND GIVE EXACT QUANTITY WANTED OF ELECTROS, SLIDES, PICTURE POST CARDS, 11x14 PHOTOS AND 22x28 PHOTOS OF EACH.

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King Baggot					
Pauline Bush					
Grace Cunard					
William Clifford					
Louise Fazenda			X	X	X
Robert Frazer			X	X	X
Francis Ford					
Victoria Forde					
Mary Fuller					
Ella Hall					
Hobart Henley					X
Warren Kerrigan					
George Larkin					
Robert Leonard					
Edward Lyons					X
Anna Little					X
Murdock MacQnarrie					
Lee Moran					X

NAME.	Electros, 25c. each.	Slides, 25c. each.	Picture post cards, $2.75 per M.	11x14 photographs, $1.50 per dozen.	22x28 photographs, 40c each
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Cleo Madison					
Edna Maison					X
Violet Mersereau					X
Harry C. Myers					
Chas. Ogle			X	X	X
Dorothy Phillips			X	X	X
Edna Payne			X	X	X
Mary Pickford			X		
Herbert Rawlinson					X
Ford Sterling					
Brinsley Shaw				X	X
Vera Sisson					
Rosemary Theby					
Irene Wallace			X		X
Marie Walcamp					X
Ben Wilson					
Frances M. Nelson					X

Anything marked thus (X) indicates that that particular article is not in stock.

The Universal's List of Exchanges, as shown here below, constitutes the strongest organization in the moving picture business today. Every man in each one of these separate organizations has been picked from the best men in the field, and you are dealing with the cream of the business when you trade with Universal Exchanges. The Universal recognizes only one standard of management and employees. THE BEST—and you may consider it a privilege and a pleasure to do business with men of such calibre as are herein represented. This list constitutes not alone the largest, but by far the strongest and most influential Exchanges in the film business.

Distributing Offices Handling Universal Service in United States, Canada and the Philippines

ARIZONA: Phoenix—Calif. Film Exchange, 121 W. 2nd Ave.
ARKANSAS: Ft. Smith—Universal F. & S. Co., 17 No. 6th St.
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Los Angeles—California Film Exchange, 736 S. Olive St.
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Jacksonville—Consolidated F. & S. Co., Prince Theatre Bldg.
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ILLINOIS: Chicago—Anti Trust Film Co., 128 W. Lake St.
Laemmle Film Service, 205 W. Washington St.
Standard Film Exchange, 172 W. Washington.
Cairo—Universal Film & Supply Co., 8th and Washington Ave.
INDIANA: Evansville—Central Film Service Co.
Indianapolis—Central Film & Supply Co., 113 W. Georgia St.
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KENTUCKY: Louisville—Universal Film Exchange, 319 W. Jefferson St.
Central Film Service, 407 Walker Bldg.
LOUISIANA: New Orleans—Consolidated Film & Supply Co., 914 Gravier St.
MAINE. Bangor—New England Universal Film Exchange, 119 Franklin St.
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Grand Rapids—Universal Film Exchange, 5 Hawkins Block.
Escanaba—Detroit Universal Film Co.
Saginaw—Detroit Universal Film Co., 4 Mercer Bldg.
MINNESOTA: Minneapolis—Laemmle Film Service, 252A Hennepin Ave.
MISSOURI: Kansas City—Universal F. & S. Co., 214 E. 12th St.
St. Louis—Universal Film & Supply Co., 2116 Locust St.
MONTANA: Butte—Wm. H. Swanson Film Co.
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Buffalo—Victor Film Service, 35 Church St.
New York City—Universal Film Exchange, 115 E. 23rd St.
N. Y. City—Universal Film Exchange (Mecca Br.), 1600 B'way.
Rochester—Victor Film Service.
NORTH CAROLINA, Charlotte—Universal Film & Supply Co., 307 West Trade St.
OHIO: Cincinnati—Cincinnati-Buckeye Film Exch., 236 W. 4th Av.
Cleveland—Victor Film Service, Prospect and Huron Sts.
Toledo—Toledo Film Exchange Co., 439 Huron St.
Columbus—Cincinnati-Victor Film Co., 40 S. Third St.
OKLAHOMA: Oklahoma City—Universal F. & S. Co., 116 W. 2d St.
OREGON: Portland—Film Supply Co., of Oregon, 385 1-2 Alder St.
PENNSYLVANIA: Phila.—Eagle Projection Co., 1304 Vine St.
Philadelphia—Interstate Films Co., 1304 Vine St.
Philadelphia—Philadelphia Film Exchange, 121 N. 9th St.
Pittsburgh—Independent Film Exchange, 415 Ferry St.
Scranton—R. & K. Film Exchange, 220 Adams Ave.
Wilkes-Barre—Exhibitors' Film Exchange, 61 Penn Ave.
TENNESSEE: Memphis—Consolidated F. & S. Co., 226 Union Av.
TEXAS: Dallas—Consolidated Film & Supply Co., 1900-1902 Commerce St.
El Paso—Consolidated Film & Supply Co., 309 Caples Bldg.
El Paso—Wm. H Swanson F. & S. Co., Little Caples Bldg.
San Antonio—Consolidated F. & S. Co., Princess Theatre Bldg.
UTAH: Salt Lake City—Wm. H. Swanson Film Co., McIntyre Bldg
WEST VIRGINIA: Wheeling—Universal Film Exchange, Register Building.
Charleston—Cincinnati-Buckeye Film Co., Burlew Theatre Bldg.
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WASHINGTON: Seattle—Film Supply Co., 1301 Fifth Ave.
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Toronto, Ont.—Canadian Universal Film Co., Ltd., 11 Richmond St. W.
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St. John, N. B.—Canadian Universal Film Co., Ltd., 37 Union St.
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Calgary, Alta.—Canadian Universal Film Co., Ltd., 407 Eighth Ave. W.
Vancouver, B. C.—Canadian Universal Film Co., Ltd., 516 Holden Bldg.
Winnipeg, Man.—Canadian Universal Film Co., Ltd., 115 Phoenix Bldg.
Regina, Sask.—Canadian Universal Film Co., Ltd., 206 Westman Chambers.
HAWAII: Honolulu—California Film Exchange.
PHILIPPINE ISLANDS: Manila—Universal Film & Supply Co., Universal Bldg.

WONDERFUL THREE HUNDRED FOOT STAGE AT UNIVERSAL CITY IN OPERATION

THE Universal Weekly

THE TEMPTATION OF EDWIN SWAYNE

REX TWO REEL DRAMA

VOL 6 NO 3 NEW YORK CITY, JANUARY 16th 1915 PRICE 5 CTS.

HOBART HENLEY.

LEADING MAN WITH THE IMP COMPANY.

Some Scenes from THE ANIMATED WEEKLY

EXCITING SCENES FILMED BY THE ANIMATED AT THE NEW YORK SUBWAY DISASTER.

Awarding Medals to Vera Cruz Heroes.

A Mile-a-Minute on the Ice.

Canadian Troops in Training.

Tirlemont Cathedral, Belgium.

German Prisoners in England.

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EXTRA! EXTRA! EXTRA! EXTRA!

More Stars Join That Grand, Long List of Universal Stars!

William Garwood
Famous "Flying A" star who comes to the Imp studios, where he will work under his old Thanhouser director, Lucius Henderson.

WILLIAM GARWOOD AND SYDNEY AYRES

Sydney Ayres
Famous "Flying A" star and director, who will produce and play in Big U photoplays at the Western Universal studios.

(Both of the American) JOIN

J. WARREN KERRIGAN and PAULINE BUSH

(both formerly of the American)

as Universal Stars! Further proof that the Universal Program is the STAR'S PROGRAM! Demand that Universal Program!

Stake Your Reputation As a Smart Showman on These Garwood-Ayres One Reelers!

WILLIAM GARWOOD IN

"ON DANGEROUS GROUND"

(Imp—In the Regular Program)

—Tom Johey is the cashier of the Corbin National Bank, and falls in love with Nell Brighton, daughter of the president. Her scapegrace brother, Lyman, frowns on Tom's suit, and with his pal, Gerald Otis, attempts to "frame" the cashier so that he will be held for the loss of bank funds they have stolen. But Tom comes through the "framing" safely and wins the girl. Mr. Garwood plays Tom.

(Regular Release of January 18th)

SYDNEY AYRES IN

"THE UNMASKING"

(Big U—In the Regular Program)

—Lorenzo leaves Sorrento and his wife and baby to win a fortune in the new world. He wins that fortune. HE FORGETS HIS WIFE AND BOY. (It has happened before.) But he is not allowed to forget for long. That is where the theme gets interesting. The whole story is a fine page from LIFE AS IT IS. And Lorenzo's life was happier, we must say, after he was made to remember. Mr. Ayres plays Lorenzo.

(Regular Release of January 28th)

UNIVERSAL FILM MANUFACTURING COMPANY

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

Carl Laemmle, President **1600 BROADWAY, NEW YORK CITY**

UNIVERSAL WEEKLY

"THE PAPER WITH A PURPOSE"
PUBLISHED BY
THE MOTION PICTURE NEWSPAPER PUBLISHING CO., Inc.,
Mecca Building, Broadway at 48th St.,
PAUL GULICK, Editor. ROBERT S. DOMAN, Associate Editor.
SUBSCRIPTION RATES:
All Over the World (Universally), $2.50 a year; $1.25 six months. Single copies, 5 cents
Advertising Rates on Application.

VOL. VI. No. 3. NEW YORK CITY, JAN. 16, 1915. PRICE FIVE CENTS.

"Aw, C'mon Out!"

By Carl Laemmle, President Universal Film Manufacturing Company.

WELL, what are you going to do about it? Are you going to come on out to Universal City at the formal opening on March 15th or not? Are you going to give old Dull Care a kick in the shins, drop your worries for a time and have some interesting fun, or are you going to stick around the old place and look glum?

Are you going to give your wife and kids a treat by bringing them to "the wonder city of the world" or not?

Just think what it would mean to your wife and your kids and YOURSELF to see the inside workings of the biggest moving picture plant in the wide, wide world—a whole city where everybody is engaged in the making of moving pictures—a fairyland where the craziest things in the world happen—a place to think about and talk about all the rest of your days!

YOU haven't had a real vacation since Hector was a pup. You owe it to yourself and to the rest of your folks.

Where in the world could you go to have more fun or to see things of greater interest? Universal City is enough in itself to warrant the trip, but as side-shows we have the San Francisco and San Diego expositions. And then, there's the wonderful climate. Did you know that Universal City has more climate to the square inch than any other place has to the cubic foot? No? You didn't know that? Well, well,how much you have missed!

C'mon out!

See how slapstick comedies are made. See how big serials are produced. See how your favorite screen stars do their work. See how the property men get everything in readiness for the cameraman to "shoot". See how the scenic artists put old Dame Nature to shame. See the cowboys, Indians and soldiers at their best or worst.

SEE how we have to blow up bridges, burn down houses, wreck automobiles, and smash up things in general in order to give the people of the world the kind of pictures they demand. See how buildings have to be erected just for a few scenes of one picture and then have to be torn down to make room for something else. See how we have to use the brains God gave us in every conceivable way in order TO MAKE THE PEOPLE LAUGH OR CRY OR SIT ON THE EDGE OF THEIR CHAIRS THE WORLD OVER!

The officers of the Universal will be there with bells on. If things are not lively enough to suit them they'll get up some home-made vaudeville of their own or do something to inject a wad of pepper into the proceedings.

The managers of all Universal exchanges will be there. We want them to meet you and we want you to meet them. We want to prove to you that they don't wear horns, and we want to make them admit that you don't run around with a dagger up your sleeve.

C'mon out! Aw, c'mon!

Quit Using Dope!

(No. 65. Straight-from-the-Shoulder Talks by Carl Laemmle, President.)

THE heart and soul, lungs and liver, backbone and stamina, brain and brawn of the moving picture business today is THE SCIENTIFICALLY BALANCED PROGRAM. Let that fact sink so deeply into your consciousness that it will never get away from you!

The exhibitor who is building for the future as well as for the present ought to do some serious thinking.

He ought to see by now that every time he indulges in so-called "features" he is spending his money for fluff that will never get him anywhere or anything. Exhibitors this very day are paying, say $25, for the use of a feature for one day, AND THEIR TOTAL RECEIPTS ARE NOT AMOUNTING TO FOUR-FIFTHS OF THAT AMOUNT. I hear of such cases day after day, week after week. They are pouring in from all sides.

The so-called "feature" has fallen of its own weight. It has been so overdone that it does not interest the public any more.

What the great masses want today is A PROGRAM OF VARIETY. They want a program that is SCIENTIFICALLY BALANCED. And there is only one such program on the market. It happens to be the Universal, because the Universal is one great big organization with one directing force. It is not hampered by having to make up a program to suit many manufacturers. It makes up its program to suit the PUBLIC.

Every Tuesday night the eastern staff of the Universal looks at 28 reels of film, constituting the entire program to be released FOUR WEEKS FROM THAT NIGHT. If they find too many comedies, they cut out some and substitute dramas or something else to give the program a proper balance. If in the 28 reels there are two stories along somewhat similar lines, one of them is pulled out of that week's program and set for another release date. In this way, and only in this way, can a program be SCIENTIFICALLY BALANCED.

The instant you "shop around" and pay a fancy price for some so-called "feature" you not only destroy the perfect balance of the program, but you spend a pile of money that does not come back to you. There are three things that you could do with that wasted money, either of which would be better than your present plan.

First, you could stick it in the bank and let it sweat for you. Second, you could spend it in advertising your theatre, either in your local newspaper or for posters or in whatever way you thought you could get the best results. Third—don't fall dead when you read my third suggestion—you could go to your exchange man and paralyze him with surprise by ACTUALLY OFFERING HIM MORE MONEY FOR SERVICE IN ORDER TO CEMENT HIS GOOD WILL FOREVER AND EVER. Instead of fighting with him every time he is forced to ask you for something, you could co-operate with him in such a way that he would be justified in fairly breaking his neck to RETAIN YOUR GOOD WILL AND PATRONAGE.

Of course this sounds like crazy advice. Whoever heard of offering to pay more

(Continued on Page 24.)

THIS WEEK'S PROGRAM

MONDAY, JAN. 18.

0143 VICTOR—Fathers Three (Two-Reel Com.-Dr.)
Harry Myers and Rosemary Theby ***
0144 IMP—On Dangerous Ground (Comedy-Drama)
Wm. Garwood and Violet Mersereau**
0145 JOKER—The Hicktown Rivals (Comedy)*

TUESDAY, JAN. 19:

0146 GOLD SEAL—Smuggler's Island (2-R. Sea Coast Dr.)
Grace Cunard-Francis Ford***
0147 BIG U—The Dear Old Hypocrite (Drama)
Murdock MacQuarrie-Agnes Vernon *
0148 NESTOR—When Cupid Caught a Thief (Com.)
Eddie Lyons, Victoria Forde, Lee Moran**

WEDNESDAY, JAN. 20:

0149 ECLAIR—The Lone Game (2-R. Western Drama)***
0150 L-Ko—Every Inch a Hero (Comedy)**
0151 ANIMATED WEEKLY—No. 150 (News)

THURSDAY, JAN. 21:

0152 BIG U—Their Island of Happiness (2-R. Dr.)***
0153 REX—Children of Chance (Drama)
Ben Wilson-Dorothy Phillips
0154 STERLING—Dude Raffles (Comedy)*

FRIDAY, JAN. 22:

0155 IMP—The House of Fear (3-R. Melodrama)***
VICTOR—No release this week
0156 NESTOR—When the Deacon Swore (Com.)**

SATURDAY, JAN. 23:

0157 "101 BISON"—Old Peg Leg's Will (2-R. Dr.-Ford)***
0158 POWERS—Uncle Sam's Phenomenal Achievement *
0159 JOKER—Fools and Pajamas (Com.-Wm. Franey)**

SUNDAY, JAN. 24:

0160 REX—The Temptation of Edwin Swayne (2-R. Dr.)
Frank Lloyd, Helen Leslie, Gretchen Lederer***
0161 ECLAIR—The Clue of the Portrait (Drama)*
0162 L-Ko—The Death of Simon La Gree (Comedy)
Billie Ritchie and Louise Orth)**
0163 UNIVERSAL SPECIAL FEATURE, "The Master Key" (Episode No. 10)

NEXT WEEK

MONDAY, JAN. 25:

0164 VICTOR—Mary Fuller in "'His Guardian Angel"
(Two-Reel Domestic Drama—Chas. Ogle)***
0165 IMP—How Mary Fixed It (Comedy)
(Mary Pickford Reissue)**
0166 JOKER—The Magic Mirror (Comedy)*

TUESDAY, JAN. 26:

0167 GOLD SEAL—The Madcap Queen of Gredshoffen
(Two-Reel Dr.—Grace Cunard and Francis Ford)***
0168 BIG U—Alias Mr. Smith (Dr.—M. MacQuarrie)**
0169 NESTOR—When Eddie Took a Bath (Comedy)*

WEDNESDAY, JAN. 27:

0170 ECLAIR—Cancelled (Two--Reel Western Drama)*
0171 L-Ko—Merry Mary's Marriage (Com.)*
0172 ANIMATED WEEKLY—No. 151 (News)

THURSDAY, JAN. 28:

0173 BIG U--The Unmasking (Dr.-S. Ayres-Edna Maison)**
0174 REX—The Measure of a Man (2-R. Canadian N. W. M.P.—Pauline Bush, Lon Chaney and Wm. Dowlan)***
0175 STERLING—Treasure Seekers (Comedy)*

FRIDAY, JAN. 29:

0176 IMP—The Millionaire Engineer (2-R. Railroad Dr.—
King Baggot)***
0177 VICTOR—How She Fooled Auntie (Comedy-Dr.)*
0178 NESTOR—Jed's Little Elopement (Comedy-Dr.)**

SATURDAY, JAN. 30:

0179 "101 BISON"—The Mystery Woman (2-R. W. Dr.)***
0180 POWERS—The Crime of Thought (Dr.)**
0181 JOKER—He Fell in Love With His Mother-in-Law*

SUNDAY, JAN. 31:

REX—No release this week
1082 ECLAIR—The Thief and the Chief (Com.-Drama)**
0183 L-Ko—After Her Millions (3-Reel Comedy)
Billie Ritchie, Pathe Lehrman and Gertrude Selby ****
0184 UNIVERSAL SPECIAL FEATURE, "The Master Key" (Episode No. 11)

THE WEEK AFTER

MONDAY, FEB. 1:

0185 VICTOR—Cards Never Lie (2-R. Gypsy Drama)
Harry Myers and Rosemary Theby
0186 IMP—The Story the Silk Hats Told (Dr.-K. Baggot)
0187 JOKER—The Blank Note (Comedy)

TUESDAY, FEB. 2:

0188 GOLD SEAL—The Girl of the Secret Service
(Two-Reel Detective Dr.—Grace Cunard
0189 BIG U—Seven and Seventy (Drama)
Murdock MacQuarrie and Agnes Vernon
0190 NESTOR—All Over the Biscuits (Comedy)
Ed. Lyons and Victoria Forde

WEDNESDAY, FEB. 3:

0191 ECLAIR—The Lure of the West (2-R. West. Dr.)
Edna Payne, Stanley Walpole, Nobert Myles
0192 L-Ko—The Butcher's Bride (Com.—H. Bergman)
0193 ANIMATED WEEKLY—No. 152 (News)

THURSDAY, FEB. 4:

0194 BIG U—Her Bargain (2-R. Society Dr.—S. Ayres)
Ben Wilson and Frances Nelson
0195 REX—The Girl and the Spy (Dr.-Wilson-Nelson)
0196 STERLING—Love and Dough (Comedy)

FRIDAY, FEB. 5:

0197 IMP—The Awaited Hour (2-R (Melodrama)
Violet Mersereau
0198 VICTOR—Mary Fuller in "The Bribe" (Drama)
0199 NESTOR—Lizzie's Dizzy Corner (Comedy)
Ed. Lyons, Victoria Forde and Lee Moran

SATURDAY, FEB. 6:

0200 "101 BISON"—Ridgeway of Montana (3-R. Min. Dr.)
Marie Walcamp and Wm. Clifford
0201 JOKER—He Cured His Gout (Com.—Wm. Franey)

SUNDAY, FEB. 7:

0202 REX—The Flash (2-R. Human-Interest Drama)
0203 ECLAIR—Their Hobo Hero (Drama)
0204 L-Ko—Zip and His Gang (Comedy)

BRESSLER-14

EXHIBITORS-- *To supply the actual and frequently expressed want, we have decided to publish each week musical suggestions for each film, and to publish them sufficiently in advance to enable the orchestra leaders to secure the music, if they haven't it. These selections can be obtained from any up-to-date music store, or we will supply the name of the publisher on request.*

Appropriate Music for Every Picture

PROGRAM WEEK OF JANUARY 25

VICTOR—Mary Fuller in "His Guardian Angel" (Two-Reel Domestic Drama)

Open with *When the Angelus Is Ringing, Love Has Come To Live in Our House.*

Second Reel—*Heart of Mine* (instrumental waltz), *There Was a Time.*

IMP—"How Mary Fixed It" (Comedy—Mary Pickford reissue)

Follow the Crowd, He's a Rag Picker, Touville Canter.

JOKER—"The Magic Mirror" (Comedy)

I Love the Ladies, When He Gets to New York, Do the Funny Fox Trot.

GOLD SEAL—"The Madcap Queen of Gredshoffen" (Two-Reels)

First Reel—*Just Around the Corner from Broadway, Shadow Land.*

Second Reel—*I Can't Stop Loving You Now, Love Me Or Leave Me Alone.*

BIG U—"Alias Mr. Smith" (Dr.—M. MacQuarrie)

The Tango in the Sky, At the Bankrupts' Ball.

NESTOR—"When Eddie Took a Bath" (Com.)

Ruff Johnson's Harmony Band, When the Grown-Up Ladies Act Like Babies, When They Start the Victrola.

ECLAIR—"Cancelled" (Two-Reel Western Dr.)

Roses and Memories, Happy Little Country Girl.

Second Reel—*Christmas Time Seems Years and Years Away, In Love's Garden, Just You and I.*

L-KO—"Merry Mary's Marriage" (Comedy)

Let Them Alone They're Married, The Little Church Around the Corner.

ANIMATED WEEKLY—No. 151 (News)

Medley of National Airs.

BIG U—"The Unmasking" (Dr.—Sydney Ayres and Edna Maison)

Drucilla, My Dreams of Dreams (F. S. Show).

REX—"The Measure of a Man" (Two-Reel Canadian N. W. M. P. Drama)

When I Dream of Old Erin, Let By-Gones Be By-Gones.

Reel 2—*California and You, I'm Not Ashamed of You, Molly.*

STERLING—"The Treasure Seekers" (Comedy)

Back to Carolina You Love, He's a Rag Picker, Tip Top Tipperary Mary.

IMP—"The Millionaire Engineer" (Two-Reel R. R. Drama—King Baggot)

Intermezzo (from "Cavellera Rusticanna"), *My Hidden Treasure.*

Second Reel—*My Raggyadore* (from "Honeymoon Express"), *Off with the Old Love, On with the New.*

VICTOR—"How She Fooled Aunty" (Com. Dr.)

Let's All Go Around to Mary Ann, He's a Devil in His Own Home Town.

NESTOR—"Jed's Little Elopement" (Comedy—Eddie Lyons, Lee Moran and Victoria Forde)

When He Gets to New York Town, I Want To Go Back to Michigan, All He Does Is Follow Him Around.

"101 BISON"—"The Mystery Women" (Two-Reel Western Dr.—Cleo Madison and Joe King)

My Heart's Away Out in California, 'Neath the Shadow of the Pyramids.

Second Reel—*Why Are You Breaking My Heart? I Can't Believe You Really Love Me.*

POWERS—"The Crime of Thought" (Drama—Marie Walcamp and Wm. Clifford)

Why Waste Your Love, I Never Met a Beautiful Girl Till I Met You.

Second Reel—*You Are Just a Little Bit Better, Daddy Won't Buy Him for Me.*

JOKER—"He Fell in Love With His Mother-in-Law" (Comedy)

The Tango in the Sky, The House Upon the Hill.

ECLAIR—"The Thief and the Chief" (Com.-Dr.)

The Rose That Will Never Die, I Can't Stop Loving You Now.

L-Ko—"After Her Millions" (Three-Reel Com.—Billie Ritchie, Pathe Lehrman and Gertrude Selby)

Tip Top Tipperary Mary, Back To Carolina You Love.

Second Reel—*He's a Rag Picker, My Croony Melody.*

Third Reel—*Stay Down Here Where You Belong, Along Came Ruth.*

UNIVERSAL SPECIAL FEATURE—"The Master Key" (Episode No. 11)

The Land of My Best Girl, When It's Night Time Down in Dixie Land.

Second Reel—*Daddy Long Legs, Winter Nights.*

"The Death of Simon LeGree"

Billie Ritchie and Louise Orth in another of those rib-tickling L-Ko comedies. Uncle Tommers swing little Eva up to Heaven, but the rope breaks. Then the bloodhounds refuse to chase Eliza across the ice and the sheriffs run the actor miscreants out of town.

Eva Nelson

Billie Ritchie

L-KO COMEDY.

The Bloodhound Refuses to Cross the Ice.

Little Eva Starts Heavenward.

Simon LeGree Meets His End.

Pursued by the Sheriff's Posse.

Burro Leads Girl To Prospector's Mine

Dying miner in "Old Peg Leg's Will" confides secret of immensely valuable mining property to girl who befriends him. Made fatherless by her parent's suicide, girl finds source of recluse's wealth when all others have failed to do so. Scenario of "101 Bison" two-reel drama by Grace Cunard. Production by Francis Ford. Released Saturday, January 23.

OLD PEG LEG'S WILL, a two-reel mining drama, produced by the "101 Bison" players, in which Francis Ford and Grace Cunard enact the leading roles, will be released on Saturday, January 23. Old "Peg Leg" was a real character and came to California in 1847, just before the big gold boom. The story of the play was suggested to Grace Cunard by an old miner, who actually knew the original and who conducted the "101 Bison" players to Barstow, where the story was filmed, not far away from the spot where Peg Leg's mine was located. The story of the play is as follows:

CAST.

Peg Leg.....Francis Ford
The Girl.....Grace Cunard
Her Father.....Marc Fenton
Her Sweetheart.....Mr. Deneeke

Grace, a rosy-cheeked Western girl, has been sent East to school. While she lived with her father in a far-western mining town the old man lived peaceably, but soon after her departure he recommenced his old life and became involved in several saloon brawls. Just before his daughter is due to return from the East the old man engages in a free-for-all gun fight and kills a man. Realizing that he will be strung up by the vigilance committee the old man shoots himself rather than subject his daughter to the shame of his public execution.

Grace returns and is heartbroken over her father's death. Her sweetheart offers her some consolation, but is too busily engaged in "sparking" with the other town girls to linger long with the young woman who has given him so much.

About this time Old Peg Leg, a recluse prospector, who lives in the hills about the mining camp, comes into town with some gold nuggets as large as eggs. The news quickly spreads that Peg Leg has "struck it rich". All the miners and young men in the town attempt to follow Peg Leg to his mine, but the old prospector is too wise for them and disappears in the gathering darkness.

Peg Leg's Burro Leads Grace Past the Dead Prospectors to the Hidden Mine.

Meanwhile, Grace, heartbroken at her father's death and her former sweetheart's desertion, determines to leave the town and to make a start elsewhere. She is several miles from town, along the wagon trail leading to the railroad, when a heavy storm comes up. A lightning flash reveals a shanty not far up in the hills, and Grace makes for this place of refuge. Although she does not know it, Grace has stumbled into Peg Leg's shanty. His mine is not far away. Old Peg Leg, when he has assured himself that Grace is not trying to find out the location of his mine, welcomes her heartily and stumps about the cabin getting her something to eat.

Grace thanks the old recluse for his hospitality, and when a lull comes in the storm, leaves his shanty and starts out again on the trail. Hardly has she gotten out of sight of the cabin, however, when the storm bursts again in renewed fury. Grace hastens back to the cabin and finds that the roof of Peg Leg's shelter has been smashed in by a falling piece of ledge rock which overhung the cabin.

Grace finds that old Peg Leg has been mortally injured by the fall of rock and, after trying unsuccessfully to revive him, she starts to town for a doctor. Every one in the town, however, is gold mad, and Grace, unable to find a doctor, gets some remedies at the local drug store and returns to Peg Leg. She finds him dying fast.

The old man realizes that his end is near and draws up a will, in which he leaves his possessions to Grace in return for her kindness to him. When he is about to describe in the will the location of the mine his strength fails and soon after he dies. Grace takes charge of Peg Leg's affairs and tries to find the mine, but is unsuccessful.

Believing that the burro will lead her to the mine if left to his own devices, Grace attempts to mount him. The burro, however, objects, and Grace is finally compelled to disguise herself as Peg Leg, even to his stumpy leg, before the burro will help her out. This time the burro lets her mount and sets out without bidding for the top of the cliff. Arriving at the top of the hill he stops. Grace dismounts and finds a faint trail marked by the tracks of the peg leg. Finally she stumbles over the entrance to the boarded-up mine.

Not far distant from the mine Grace comes upon the bodies of miners who have died of exhaustion in their vain search for Peg Leg's treasure. Grace returns to town and takes out deeds to the mine in her own name. The will which Old Peg Leg, before his death, made out in her favor, prevents any of the tough miners from "jumping" Grace's immensely valuable property and the local vigilante committee sees to it that Grace's interests are protected. Grace writes East for capital to develop the property, and not long afterward mining machinery makes Old Peg Leg's mine the most valuable property on the Pacific coast.

While waiting for the completion of a number of Egyptian sets, to be used in the production of the sixth chapter of the Terence O'Rourke" series, the Kerrigan-Victor company, under the direction of Jacques Jaccard, has staged another of their one-reel Western dramas, entitled "Five Hundred Dollars Reward".

Universal Stars Lead in Fashions

By Mlle. Chic

LAST week I finished the fashion page with a promise to tell you all about the wonderful gowns which your favorites wore at the Universal ball. Lack of space permits only a line or two about each. We'll begin with lovely Mary Fuller.

"Our" Mary was a vision of loveliness in a pink pussy willow taffeta gown. Mary is famous for her beautiful neck and shoulders, and the simplicity of this charming costume enhanced the real beauty of this famous star. The frock had a unique trimming of scallops which edged a long tunic. Tulle formed the most part of the trimming, with tbe softening effect obtained only by this filmy material. For a hair ornament Miss Fuller wore a wreath of gold metal flowers, very dainty in design.

Next comes pretty Violet Mersereau, the little Universal blonde. Violet delighted her onlookers by the fascinating creation of Nile green satin trimmed with net ruffles. This girlish raiment was most becoming and Miss Mersereau made a happy combination of golden hair, blue eyes, a vivacious smile and frilly frock.

Last, but by no means least (and a whole page could be devoted to the description in detail of the loveliness of this beautiful Universal star) comes Miss Frances Nelson. Miss Nelson is comparatively a newcomer in the Universal fold, but already she has gained for herself an enviable reputation as one of the best dressed players in the films. Suffice it to say that Miss Nelson was one of the belles of the ball and danced until she was 'most exhausted. By the way, I forgot to tell you that all our movie stars are wonderful tangoists; in fact, they are so fond of the art that when it becomes necessary for them to display their terpsicborean talents in the films they are quite de-lighted and attempt new and original steps. So. movie fans, watch for the new steps in the films!

I almost forgot to describe Miss Nelson's exquisite gown. It was a filmy fantasie of canary yellow messaline covered with a deep tunic of yellow tulle. This was edged with the tiniest daisies! She wore wristlets and a hair ornament to correspond with the trimming of her gown.

All in all, every one of the film girls looked stunning and were a riot of beauty and color which will not be forgotten in a long time. Miss Nelson told me that she wore her lovely yellow gown in "The Eternal Pursuit", her latest picture.

"THEIR ISLAND OF HAPPINESS".

The accompanying photograph permits of three exquisite views of Edna Maison, the lovely wife in "Their Island of Happiness", a wonderful photoplay which will be released January 21. Unquestionably this gown is something so "different" from any of the fashion plates one is wont to see in the films that one may assume that Miss Maison is responsible for its creation. It is well known that this charming player designs all her own costumes, and this one is but another of her many triumphs. Brocaded velvet, trimmed with strands of beads arranged in a unique fashion, is a meagre description of one of the most gorgeous creations seen in the films in many a day.

"Their Island of Happiness" is an odd, strong story, and is being produced by Burton King at the Universal Coast studios. In the story a husband tires of his wife and leaves her. She is determined to have her revenge, and becomes a nurse in a leper colony in the Philippines. Later, events bring them together in a very novel and stirring climax and the ending is most unusual.

Miss Maison wins a decided sucess in this picture.

SWEET ROSEMARY THEBY.

One of the best known trios in filmdom is the Harry Myers-Rosemary Theby-Brinsley Shaw trio of the Victor-Universal company. These players have won for themselves an enviable record for their splendid productions. Especially is the beautiful Rosemary Theby a welcome visitor in the picture theatre everywhere. This lovely girl makes it a special point to gown her roles according to the very latest mandates of fashion, and in "Fathers Three" she has more than outdone herself. One fascinating little frock was a navy blue crepe de meteor, with a belt of beads designed fantastically. Her cute little black velvet hat had the oddest brim!

THREE VIEWS OF LOVELY EDNA MAISON IN HER WONDERFUL GOWN OF BROCADE VELVET TRIMMED WITH STRINGS OF BEADS.

Another fascinating costume worn in this picture was an evening gown of white taffeta with the draping entirely in the back. You may be sure Miss Theby was a joy to look at throughout the entire play.

"Fathers Three" is an appealing story of the adoption by three bachelors of a little baby girl. When she grows up the trouble begins, for all three foster fathers have learned to love the little one and bow she decides, forms the theme for an unusual heart-interest story.

DOROTHY PHILLIPS IN "SIX MONTHS TO LIVE".

A play which has a delightful ending is "Six Months to Live". Dorothy Phillips, the beautiful Victor star, plays in this production and wears a stunning check suit which is worthy of mention. The lines of this attractive model are quite unique. The coat has long sloping shoulders, while the skirt is cleverly draped.

This photoplay is the story of a drug fiend, and Ben Wilson plays this trying role in his distinctively original manner.

Each week the Universal stars ransack New York's exclusive fashion shows for new ideas in gowns.

Funny Billie Ritchie -- The Man Who Made Laughter Famous

SAY—folks—a fellow asked me the other day how I straightened my face after that camera pest got through shooting at me.

"I use a glove-stretcher and live a straight life", I said—just like that.

But what happens to those dear, dear people who don't know my secret? Listen. All they do is to come back for more, 'cause they wouldn't straighten their faces on a bet.

Laughing is contagious when Billie Ritchie—that's me—is on the screen, and folks would rather catch a hopeless, chronic case of laughteritis from me than to get even a mild attack of grouch in their cranium-craniorum—commonly known as bean.

You see I work fast—so the laughs are as thick as huckleberries in June.

Every move I make—sixteen to the second—is funny, and a laugh to every move. It's a gay life for the movie fans, but—

For me it's as funny as a hearse, because, while you sit in front and get the laughs, I work makin' 'em.

But I'm not kickin'. I'm a member of Local Lafter Makers' Union, No. 1915, and I am drawing union wages—and I am as contented as a first-prize bull pup at a dog show.

It isn't as though I had to depend on my mug, N-tirely. No, indeed! My face isn't just funny—it's a collection of jokes—it's the foundation—if it is on top.

But, say, my feet are kweer kurves—my clothes are komically kut—my hands are huge hawhaws—my hat is hilarious.

But don't go—yet.

It doesn't matter a whoop how much I think of myself—the fact remains (so Universal Exhibitors tell me) that just because I'm the funniest thing on the screen today I jam their houses with people that pay good coin for a laugh, and go away satisfied, and come back for more.

Get me, Stephano?

Billie Ritchie to you means the kale, the cush, the popular theatre, the b-a-n-k account.

S'nuff.

Play Billie Ritchie double for profit—in real money—in your own pocket—to buy your wife's hats with. (That means a lot of coin.)

This is business—real, sober earnest. I'm not even screen-drunk. Billie Ritchie gets the business.

Book me!

P. S.—I think so much of myself that I've gone without my beauty sleep to pose for special photos, slides, posters, and a lot of other real advertising matter that the Universal is simply tickled to death to send you. When the folks see me in your lobby they shove in for a good laugh and their money's worth. Write your Exchange, and if they can't supply you, write or wire the Universal Film Manufacturing Company, 1600 Broadway, New York, for all the dope you can use.

Banker and Wife Exiled on Leper Island

"Their Island of Happiness", a splendid story of self-sacrifice. Parted though a misunderstanding, banker's wife becomes nurse in leper colony in Pacific Ocean. Seeking his wife everywhere, her husband finds her under unusual circumstances. His wife foregoes cruel revenge. Two-reel Big U drama, featuring Edna Maison. Scenario and production by Burton King.

Released Thursday, January 21.

CAST.

Robert Belden.....Ray Gallagher
Helen, his wife.....Edna Maison
Mrs. Wyland.....Beatrice Van

THE wonderful sacrifices made by Father Damien and scores of other men and women who have given their lives to alleviate the last sufferings of the lepers in the Hawaiian Islands and in the Culion colony, on the island of Palawan, in the Philippine Archipelago, have aroused the admiration of the world.

Only once in a great while does one hear of the life of these doomed wretches, who wither away in solitude behind barbed wire screens in a city of their own. They have their own money and their own system of exchange and barter. In most cases they act as nurses for each other, but there are some cases which even the lepers themselves refuse to touch.

It is only in very rare instances, in the case of the colony in the Philippine Archipelago, that white women are permitted to nurse the lepers. It is said, however, that two wealthy New York women, who disappeared from society nine years ago, are now nursing in a Pacific colony, unknown even to their friends.

One religious sect, whose members devote themselves to the care of the sick, has permitted a few of its community, who wish to make the supreme sacrifice of life itself, to go to these Pacific islands. Once a nurse has touched a leper she is declared "unclean" and thereafter is not permitted to mix with those outside the barbed-wire pale.

Armed soldiers guard the enclosed lepers, and so far only few have been known to escape. These, however, are rounded up, for the signs of their misfortune are branded upon them. Burton King has written an intensely interesting photoplay about these exiles. His story follows:

Robert Belden comes into possession of a considerable fortune. His wife, Helen, is a rather plain, home-loving woman and does not care to assume the social duties to which her husband's wealth entitles her. Belden, however, enters into a life of social gayety, and his wife soon realizes that their interests have become widely divergent.

Belden soon comes to pay rather marked attention to one particular woman in the social set, in which his wife might take her place, but does not. Word of her husband's infatuation reaches Mrs. Belden and she reproaches her husband. Belden endeavors to shift the responsibility for the estrangement to his wife's shoulders and leaves home in a rage. Mrs. Belden, although she still loves her husband, decides that it will be best for her to leave him unhampered in his new found love.

Belden returns home to find her gone. Soon afterward the shallowness of the life he has been leading becomes apparent to him, and he makes every attempt to find his wife once more. Failing in this, he devotes himself to his business exclusively and amasses a fortune.

Ten years pass. Helen Belden is a nurse in the leper's colony on an island in the Philippines. She is not permitted to leave the island. Belden, on a trip around the world, stops off at Manila. Mrs. Belden reads of his arrival and, knowing that if she were to be found in her husband's embrace he, too, would be returned to the island, she decides to carry out her scheme of revenge.

By bribing a Chinese fisherman she contrives to escape from the island and secures a room near her husband's in a Manila hotel. She secures entrance to her husband's suite after having 'phoned to the island, giving the number of the room in the hotel occupied by her husband as the place where she can be found. Belden is overcome with joy when he meets his wife after the long lapse of years. She holds him off from herself, however. Belden tells her, with great emotion, of his untiring attempts to find her and begs her forgiveness.

As Helen listens she is compelled to believe in his sincerity. She tells him of her life and her terrible purpose in coming to his room. As she sobs out her story a knock is heard at the door. The officers of the leper colony enter. Helen tells them that Belden has not touched her, and they start away, with Helen their captive.

As they leave the room, however, Belden can control himself no longer and leaps forward. Taking his wife in his arms he kisses her ardently, telling the horrified officers that they now have two passengers for Leper's Island. The final scene of the intensely dramatic conclusion to "The Island of Happiness" shows Belden and his wife, reunited, silhouetted against an ocean sunset on their way to the island, dreaded by all others, but a haven of happiness to them.

Belden Discovers That His Wife Has Become a Lepers' Nurse.

Director Lucius Henderson of the Eastern Universal studios has completed a two-reel love drama, entitled "Uncle John". Wm. Garwood and Violet Mersereau play the leads.

Smugglers and Officers in Running Fight

Grace Cunard and Francis Ford in "Smuggler's Island", two-reel sea coast drama, in which a thrilling stern chase between power boats, loaded with revenue officers and smugglers, is featured. Gold Seal drama contains sensational situations and realistic pistol battle. Released Tuesday, January 19.

CAST.

Grace Elliott.....Grace Cunard
Francis McGarry.....Francis Ford
Harry Eldridge.....Harry Schumm
A Revenue Officer.....A. Mundon

TO occupy a relative position in one's particular line of endeavor—no matter what that may be—equalling that of the word "sterling" in silver must be, indeed, the very ultimate form of success and personal satisfaction.

To the movie land of make-believe the names of Francis Ford and Grace Cunard are synonymous with the very best in motion pictures. As the word "sterling" is accepted as proof positive that the article so stamped is solid silver, so are the names of these two Universal stars upon a film drama accepted as proof that the picture is worth while.

There is a slogan connected with them that is rapidly gaining vogue among film fans. It is young in age, but in the short period of its existence it has spread throughout the world like wild fire. It has been passed along from mouth to mouth until today the fans believe in it as religiously as they do in nature. The slogan is: "If it's by Francis Ford and Grace Cunard, it must be good".

There is something to that slogan that is not quite apparent at first sight. Consider what it means to live up to it. Consider the amount of work and energy necessary to prevent its violation. Consider, above all, what it means to the fans when they know that every possible effort in the world is being made to protect its veracity.

Of course, it means a lot of extra work on the part of the Ford-Cunard team. But the satisfaction of knowing that filmdom accepts it at its face value more than makes up for all the worry and trouble it entails.

In their latest release Francis Ford and Grace Cunard have outdone themselves. All of which is saying a great deal, considering past performances. "Smuggler's Island" is the title to it, and it comes in two reels filled to overflowing with hair-raising situations and adventures such as only Francis Ford and Grace Cunard can produce. It will be released under the Gold Seal brand on January 19.

"Smuggler's Island"! Immediately the name conveys the impression tht there are pirates in the story. Correct. There are. But the theme is not hackneyed; that is the beauty of it. Ford-Cunard treatment has made this release a story that is decidedly worth while.

Rivaling the stories of Captain Kidd and Robert Louis Stevenson's "Treasure Island" in the amount of excitement and number of close-calls with death piled into one adventure. "Smuggler's Island" stands out as a story supreme in its class.

Grace Cunard is shown in an unusually strenuous role for her. She is called upon to do things at which strong men might quail, things that start one's heart going like a trip-hammer, and make one wonder whether she will ever appear in another picture. Francis Ford plays the role of Grace's sweetheart, while Harry Schumm is cast for the smugglers' chief. The story:

Francis and Grace, sweethearts, are spending the holiday at an island resort. Walking alone down by the beach one morning, Francis comes upon a girl native playing with some beautiful sea shells she has collected. The shells attract him. He stops. As he bends over to look at them more closely it seems to Grace, who is watching from a distance, that he has his arm around the girl.

Grace becomes piqued at what she believes is deliberate flirting on Francis' part, and decides that what is sauce for the gander is sauce for the goose, and forthwith enters upon a flirtation of her own with a revenue officer, whose ship is in the harbor. Not knowing that he is the cause of her coolness, Francis feels hurt at what he considers unjust treatment. Grace decides to punish him thoroughly, and makes open love to the revenue officer. When Francis leaves Grace dismisses the astonished officer, who thought that she was in earnest, and goes down by the beach alone.

The presence of the revenue cutter in the harbor is due to the information received by the authorities that smuggling is going on in that district. Revenue officers are scouring the beach for clues, and one of them stumbles accidentally upon the smugglers' lair. He is immediately captured and thrown into a dory. As they are about to push off for their launch, the smugglers catch sight of Grace, who was a witness to all this; she also is made a prisoner. The smugglers put out to sea. Francis, coming on the beach, catches sight of them and goes for help.

The Smugglers Abduct Grace and Take Her Out to Sea.

He tells his story to the officer. The latter refuses to chase the smugglers. Francis becomes threatening. The officer draws a pistol and orders him ashore. By a trick Francis gains possession of the pistol and they set out in pursuit in a power-boat which the officers commandeer.

By this time the smugglers have gained their launch and put out to sea. An exciting chase follows, with a pistol duel between pursued and pursuer. Alone in a cabin, Grace manages to loosen her bonds, and, rummaging around, finds a pistol with but one cartridge in it. What to do? An idea! Taking careful aim, Grace fires at a vital part of the engine, destroying it.

Seeing that he is cornered, the smuggler chief assaults Grace. She struggles with him and manages by a deft trick to overcome him. She starts in on the rest of the smugglers. The revenue cutter comes up, and the officers, led by Francis, finish a well-begun job. Satisfactory explanations are made between Grace and Francis and the lovers are reunited.

Giving the Great Wall of China the Once-over

By Homer Croy

CHINESE ADVERTISING SIGNS IN SHANGHAI

I WAS more anxious to see the Great Wall than any other attraction in China. From a casual reading of my geography in school I thought that all you had to do to see the Great Wall was to stroll out to the edge of town where it would lie stretching away mile after mile until it was only a thread winding its way over the puzzled hills, but when I actually got to China, I found that they had put it away off in the interior, miles and miles from a railroad. This is characteristic of the Chinese—instead of putting their biggest attraction where people could get to it easily, they stick it away out in the interior. If we were putting up such a thing in America we'd have it down by the union station.

I had always thought that the Great Wall was a single-breasted affair, like a garden wall, so that if a person leaned back too far he would do a Humpty Dumpty into somebody's potato patch, but when I got there I found that it was a two-ply proposition with dirt filled in between. It is wide enough, between the two sides, for two ox-carts to pass abreast.

I had supposed that on the outside were initials and hearts pierced with arrows, left by countless generations of Chinese lovers, and that in rambling along the wall, one would come upon an old Chinese man and woman standing with their arms wrapped around each other, gazing with tear-dimmed eyes at hearts they had carved fifty years ago this summer, Tom, when the world was bright and rosy, but when I got there I found that my information had been heavily censored. In China a boy doesn't know that he is going to be married until the day before, when his father glances up from his bowl of rice and says, "Oh, by the way, Wang, stick around tomorrow and get cleaned up about noon—you are to be married".

Homer Croy at Entrance to Chinese Temple.

Wang is interested at once, but he is too well trained to ask questions. He doesn't know who the girl is until he brings her back after the ceremony and, with pardonable curiosity, lifts her veil. Then he sees for the first time the future partner of his joys and sorrows, his triumphs and tribulations.

As a result, there isn't a single Lovers' Leap in all of China that is paying running expenses.

As I walked along the wall, my heart suddenly quickened and stirred, and I went flying back to my Missouri boyhood, for there in front of me were a whole flock of cucklehurrs preening themselves in the sun. I could hardly resist the temptation to yank them up and beat the dirt off their roots, as I had to do many a day when I was a boy.

As one gazes at the great mortar and mass work, one can't help being impressed by the difference between the Chinese and us. On the whole length of the wall there is not a single advertisement. If the wall was in or around New York, it would be completely plastered over with the picture and address of the liar who claims that teeth can be pulled without pain, and posters of a venerable old gentleman born ninety-five years ago who is still going strong.

A wall doesn't attract any attention, for every city has its own private wall. They would get up an excursion quicker to see a city without a wall than a city with one.

Although every year thousands of people travel thousands of miles to see the Great Wall, there are hundreds of people living in ten miles of it who have never seen it. They know it is there, and they have every reason to believe that it will be there until some day when they haven't anything to do, when they can run over and take a look at it, just as there are people within ten miles of Niagara who have never seen the Falls. But if the Great Wall was moved to New York, every well-to-do native in China would throw his things into his grip and patriotically beat it for a boat. A wonder of the world is never appreciated as long as it is around home.

While I was taking moving pictures of the Great Wall,

(*Continued on Page* 29.)

Tenth Episode of "The Master Key"

Cavalry quells riots. Wilkerson steals the secret of "The Master Key" which Ruth Gallon wears around her neck. Pursued by soldiers he drops down cliff-side and escapes. Dore and Wilkerson send down sea divers to recover the sunken treasure chest.

Story by John Fleming Wilson.

Featuring Robert Leonard and Ella Hall.

Released Week of January 18.

THE tenth episode of the Universal special feature, "The Master Key", will be released during the week of January 18th. The latest installment is replete with thrills. State cavalry quell a riot and pistol battle at "The Master Key" mine; Wilkerson steals the secret of the rich lode in the mine inherited by Ruth Gallon and escapes from the soldiers who pursue him by dropping from the end of a rope down the cliff side, and both Dore and Wilkerson start out on rival expeditions to recover the secret treasure chest which lies in the depths of the Pacific Ocean.

At the end of episode nine of "The Master Key", it will be remembered that John Dore throws Wilkerson from a high trestle to the foot of an ore dump near the mine. Wilkerson, although fearfully bruised, revives and drags himself to a spot where he is found by his Mexican hirelings.

The Governor of the State, upon the request of the local sheriff, sends a troop of State cavalry to quell the disturbance at the mine. The captain of the company sends for the two leaders and demands an explanation. Both claim ownership of the mine, Dore on behalf of Ruth and Wilkerson for himself.

The officer places the camp under martial law and gives the opposing leaders the liberty of the village. Dore accuses Wilkerson of abduction and forgery, but the captain and the sheriff are officially powerless to make an arrest. Dore thereupon sends Tom Kane to the nearest county seat to swear out a warrant for Wilkerson's arrest.

Dore lives meanwhile at his own house and Ruth in her old home where she is chaperoned by one of the miners' wives. Wilkerson bunks in one of the miners' cabins. Dore thinks the situation is serious enough to warrant his opening a letter left in his care by Tom Gallon which was to be opened on Ruth's eighteenth birthday or prior to that date should her welfare be threatened. Dore opens the letter which reads as follows:

Robert Leonard, Producer of "The Master Key".

"Silent Valley, Calif., June 20, 1914.

"Little Girl:

"Read carefully what I now write. On this depends your future welfare.

"The Master Key mine discovered by me five years ago contains a mother lode of inestimable worth. The exact location of that lode is written on a slip of paper which I placed in the head of an Indian idol, hidden in an old sea chest which sank on the ship on which I was wrecked.

"On the Master Key, the key to that chest which you wear on your neck, is carved the latitude and longitude where the vessel went down. Find that slip of paper and wealth is yours.

"Your devoted daddy,
"John Gallon".

In opening the letter with a paper knife, Dore accidentally cuts the letter into two parts. He pieces it together in reading it but, in putting the letter into his pocket, a part drops on the floor. One of Wilkersons henchmen, who has been instructed to shadow Dore, sees this through the window and, when Dore goes out, enters the house and picks up the paper. The torn part reads:

"On the Master Key, the key to that chest which you wear on your neck, is carved the latitude and longitude where the vessel went down. Find that slip of paper and wealth is yours.

"Your devoted daddy,
"John Gallon".

The Mexican hurries with this part of the letter to Wilkerson and the letter, who always realized that the mine was not located correctly, is elated at the discovery. His next move is to get the key from Ruth. Dore starts to read the letter to Ruth and discovers that half of it is gone. Although he makes a careful search, he fails to find it.

Dore tells Ruth what the letter contained and copies from the key she wears the numerals so crudely carved by her father five years before and which always have been a puzzle to her. That night the "greaser" steals the key from

(*Continued on Page* 29.)

"When Cupid Caught A Thief"

Another of those Al. Christie screams! Eddie Lyons, Victoria Forde and Lee Moran, those movie laugh-devils, figure in a complication comedy of unusual merit. The lost necklace! The reporter-detective! Second story Jerry! Old Sleuth! All in one reel!

Eddie Lyons

Victoria Forde

NESTOR COMEDY.

Old Sleuth Gets On the Job.

Those Mysterious Pearls.

Old Sleuth Has His Eye on the Guilty Man..

Villain and Villainess Are Enchained and Foiled.

Girl Kills Beast-Man to Save Sweetheart

"The House of Fear" replete with thrilling situations. Girl, jailed in house with half man and half beast, believes she has murdered him. Attempting to frighten the girl to death in effort to get her fortune, conspirators are seized by police. Beast-man and lawyer fight duel with knives. Girl saves her sweetheart by well-aimed bullet. Three-reel melodrama produced by Stuart Paton and enacted by Imp players. Hobart Henley and Frances Nelson co-stars in night-photography drama. Released Friday, January 22.

STUART PATON'S great three-reel melodrama, "The House of Fear", one of the finest and most gripping photo-dramas the Universal has ever produced, will be released on Friday, January 22. Hobart Henley and Frances Nelson enact the leading roles. Allen Holubar gives a wonderfully impressive characterization of a half-witted degenerate, who is employed to frighten a girl to death in order that her relatives may get her money.

Wonderful night photography is a feature of the production in addition to a knife duel between the beast-man and the heroine's sweetheart. The fighting men crash through a balustrade to the floor below and continue their struggle until Margaret shoots the beast-man. Then the police raid "The House of Fear" and corral the conspirators. Snarling and foaming at the mouth, the degenerate who crept up to stab Margaret as she lay sleeping, dies with his glassy eyes riveted on the man whom he had at his mercy but a moment before. "The House of Fear" is without a doubt the most blood-curdling, soul-stirring and fear-inspiring tragedy that has ever come out of the Imp studios. Stuart Paton, author and director, has scored a remarkable triumph. The story of the play is as follows:

CAST.

Margaret.....Frances M. Nelson
Hobart Henderson, her defender, Hobart Henley
Margaret's uncle.....Howard Crampton
Nick .....Allen Holubar

Margaret Irwin is in mourning for her father, John Irwin, who has recently died, leaving her a fortune of half a million dollars. Ralph Irwin, her cousin, is appointed Margaret's sole guardian. She cannot marry without his consent, and in the event of her death the money will revert to Ralph Irwin.

At the reading of the will Margaret faints, and the family doctor, who is summoned, declares that if she is subjected to any sudden shock, she may die of heart failure. Margaret's uncle and her guardian, Ralph, look at each other significantly when the doctor makes his pronouncement, for both have been disappointed that they have not received a larger slice of John Irwin's fortune.

The Half-Witted Beast-Man Attempts to Startle Margaret Out of Her Senses.

The young lawyer, Hobart Henderson, sees the significant exchange of glances between father and son, and is not able to forget the circumstance which recurs to trouble him at the most unexpected times thereafter. In parting the young lawyer tells Margaret that if at any time she should ever need help to call upon him.

Irwin takes Margaret to his own home to live. His house is known in the neighborhood as "The House of Fear", and in it lives a weird creature known as Nick. Nick is half-witted and is dumb. He looks half beast and half man. Those in the neighborhood are afraid to go near the house, as strange stories are told of the happenings therein. From the first, Margaret is fearful of Nick, who takes much delight in creeping about the house, frightening Margaret and darting upon her at the most unexpected moments. Margaret tells her uncle that she is afraid of the half-witted monster. Her uncle gives her a revolver, telling her that if she has occasion to use it to do so.

That night, as she sleeps, the half-man creeps into her room. His heavy breathing awakens the girl, and when she sees the hideous, grinning figure at the foot of her bed she cries out. When the distorted face continues to leer at her Margaret draws her revolver from beneath the pillow and fires at him. Nick drops on the floor, apparently dead. Ralph and his uncle examine Nick's body and tell Margaret that he is dead. She swoons and they carry Nick away. Margaret believes herself a murderess and the thought preys upon her mind.

Oppressed with the feeling that all is not well with Margaret, Hobart, the young lawyer, decides to visit her. Margaret rushes to him with a glad cry. Ralph and his uncle demand a reason for Hobart's visit, and the young lawyer explains that he has to have Margaret's signature to a legal document. Hobart then boards a train, but leaves at the other end of the car and returns to watch "The House of Fear".

Again Nick creeps into Margaret's room, and the overwrought girl thinks that she sees the ghost of the man she has "murdered". Hobart, outside the house, hears Margaret's terrible scream, and with a platoon of police, raids the house. Nothing upon which a charge could be based is discovered by the police, but, acting upon Hobart's suggestion, they surround the house and await developments.

Hobart, through a window in the house, sees Ralph talking with Nick, who has a knife in his hand. He looks up and sees a light in Margaret's window. Climbing up the verandah pole, Hobart taps on Margaret's window and is admitted to her room. Margaret breaks down and tells how she has killed Nick. Hobart is amazed, and opens Margaret's revolver, to discover that all the cartridges are blank.

Margaret is much relieved to learn that Nick is not dead. Hobart then hides Margaret in another room and arranges her bed to make it appear that she is sleeping beneath the covers. A few moments later Nick creeps in and plunges his knife into what seems to be Margaret's sleeping figure. Hobart then closes with the half-witted monster and a desperate struggle follows.

(*Continued on Page 29.*)

Jess Willard Makes His Debut in Motion Pictures

Arkansas "White Hope" Puts the "Punch" in Universal Drama

BIG JESS WILLARD, the latest and most promising white hope, who expects to wrest the heavyweight title from Jack Johnson next March at Juarez, Mexico, has perpetuated himself in the films. Last Friday was about as strenuous a day as Willard ever put in. From two o'clock in the afternoon until five the next morning, Big Jess acted before the camera under the careful eye of Stuart Paton, of the Imp Universal Studio.

The finished picture was shown yesterday in the Universal private projection room at 1600 Broadway, and was pronounced a success by President Laemmle and the others who saw it. It was a hurry up job and is almost a record

Jess Willard, Marie Wierman and Katherine Lee in "The Heart Punch".

breaker for the Universal or, in fact, any other film company, as a thousand feet of film were photographed in a day with an unexperienced actor as the star. The reason for the hurry was that Willard had to leave on Saturday for his training camp in Arksansas to commence training for bis bout with Johnson.

All the sporting editors and New York boxing promoters were present to watch "Big Jess" undergo bis first experience as a motion picture actor.

Having been signed up for the fight, Willard immediately became a personage of first class importance, because upon him now centre the hopes of thousands who expect bim to beat Johnson in the coming fight. For this reason Tom Jones and Jack Curley, his managers, considered the best medium of introducing him to the vast legion of fans throughout the country was the moving picture screen.

Accordingly, the Universal was approached, and the officers of the company permitted Julius Stern, manager of the Imp Studio, to start the picture at once. It was finished within the period allotted to him. Mr. Stern commissioned Stuart Paton, director of the Imp brand, to write the scenario and to produce the picture. Then all was hustle. Paton met Willard and at once conceived the idea of the story. Then the Fairmount Athletic Club was commissioned for the prize fight scenes and a squad of electricians with mercury lights went up to the Club and some two hundred supers were engaged for the "audience". Here the figbt scenes were taken and the party arrived at the studio where all the scenes were set for the indoor sets.

In the Gym scenes, showing practice bouts and shadow boxing and the like, Willard was right at bome, but in the love scenes and the home settings, he was very much embarrassed by the crowd of curious people who had gathered to see the fighter becoming an actor. But Mr. Paton was very patient and careful and the result was a very creditable film.

In the picture with Willard are Tom Jones, Jack Curley, Bob Vernon, the stakeholder, Billy Roach, the referee, and Howard Crampton, Al. Holubar, Marie Wierman, and little Katherine Lee, of the Universal.

The title of the photoplay will be "The Heart Punch", and the story will be released on the Universal Program just as soon as it is ready.

WONDERFUL SETTINGS FOR "CARDS NEVER LIE".

Harry Myers and Rosemary Theby took a day off recently to secure antique Jacobean furniture to dress the wonderful set reproduced in "Cards Never Lie", a two-reel Victor drama, which is to be released on February 1.

The Victor director and his leading woman roamed Fourth Avenue, New York, all morning, took lunch at a bohemian restaurant, The Greenwich Inn, just off Washington Square, where, if the waiter is not on the job, one has to cook and wait on one's self, and then spent the afternoon in curio shops along upper Third Avenue, and in the higher-priced period furniture shops off Fifth Avenue.

Three van loads of wonderful furniture. all in the Jacobean period, backed up before the Victor studios that night and were filmed next day. In the collection, as shown in "Cards Never Lie", are an ancient pianoforte, such as Mozart tinkled as a lad in his father's garret, a great pair of brightly polished andirons, rare tapestries. an ornate Gainsborough painting, loaned for the occasion by an art dealer, who was curious to see how it would reproduce on the screen, several tiger rugs arranged about the only polar-bear rug in the Victor prop room and a half dozen expensive Smyrna oriental rugs. In the background of the set

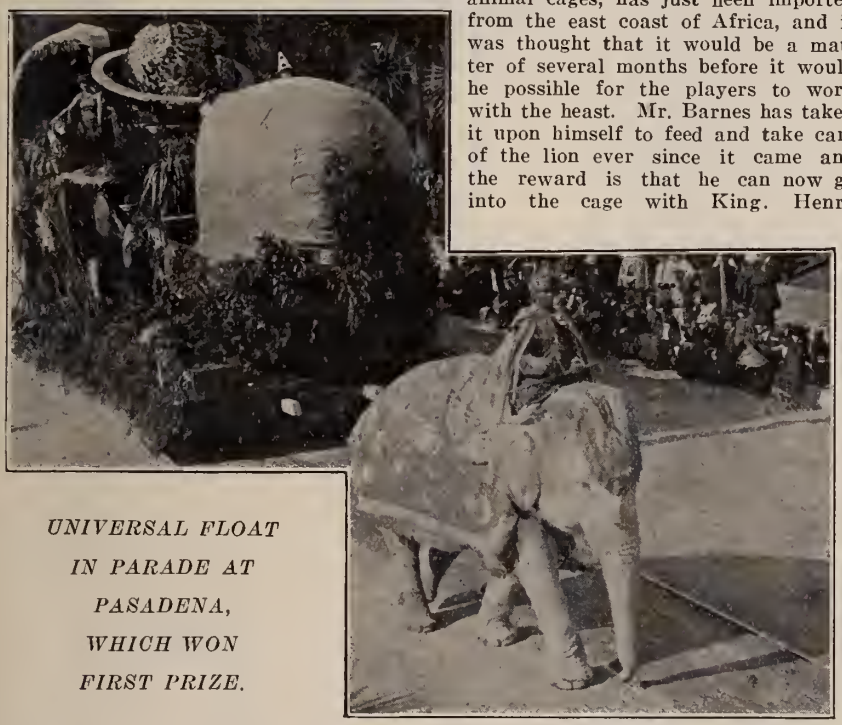
stained glass windows and an inlaid wood staircase in which mother-of-pearl decorations glowed a greenish white gave the scene a medieval atmosphere which was further enhanced by suits of armor and weapons of the period. Other directors are wondering, also, where Harry Myers found that superb driveway and entrance gate location. Harry advises them to walk around little old New York and its environs once in awhile for Manhattan, says he, is the one spot in the country where cave-man locations and 21st century mise-en-scenes can be found.

UNIVERSAL CITY NEWS

UNIVERSAL WINS PRIZE IN PASADENA PARADE.

In the Tournament of Roses parade held in Pasadena, California, recently, the Universal Film Manufacturing Company won the first prize, a valuable silver trophy, for its float representing the special character of its business. The crowd which witnessed the Universal's triumph over the other moving-picture companies who were represented, was estimated at from 80,000 to 100,000. The entire population of Hollywood studios and of Universal City journeyed to Pasadena in tallyhos, drags and coaches, each drawn by four white horses and blew their tallyho horns when the Universal victory was announced. The Universal's prize float was drawn by an elephant and consisted of a lavishly decorated panoramic mass of flowers, animals and vegetation surmounted by a globe representing the universe.

Parties of gay excursionists from Los Angeles and dozens of other California cities visit Universal City each Sunday.



UNIVERSAL FLOAT IN PARADE AT PASADENA, WHICH WON FIRST PRIZE.

TRAINER JERRY BARNES BREAKS IN NEW LION.

"King", as he is known to all the Universal players at Universal City, has made friends with Jerry Barnes, head animal trainer of the city of motion pictures. The new resident of one of the animal cages, has just been imported from the east coast of Africa, and it was thought that it would be a matter of several months before it would be possible for the players to work with the beast. Mr. Barnes has taken it upon himself to feed and take care of the lion ever since it came and the reward is that he can now go into the cage with King. Henry McRae will use the new lion in his next animal picture. King is acknowledged as being the largest lion in captivity in the United States.

TRANSCONTINENTAL TRIP FOR ANIMATED.

Robert Stevens and Thomas Ely, who recently entered the Phoenix road race across the Arizona desert from southern California, and completed the 60-mile an-hour race under great difficulties, have decided to start on a transcontinental trip from San Francisco to New York in March.

The boys will leave Los Angeles in their car, a 90-horse power Thomas machine, and, upon arriving in New York, will have the machine thoroughly overhauled for the return trip. The car will carry a banner with the Universal Film Company legend upon it. Pictures of news interest will be taken on the way East and shipped to New York for the Animated Weekly. Going back to the coast, Ely and Stevens will race all comers along the route.

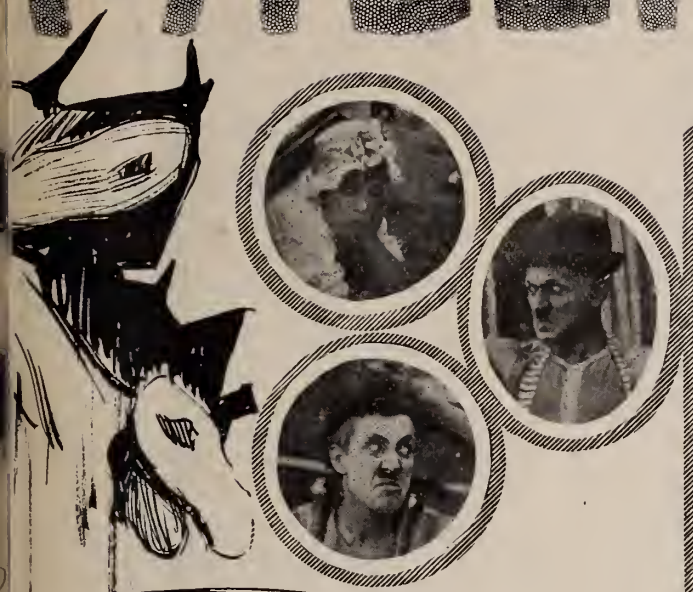
WINS FIRST PRIZE AS A COW-ROPER.

William Gettinger, of the 101-Bison Company, won first prize for roping at the carnival held in Lankershim recently. Mr. Gettinger for the last 15 years has been connected with a ranch in Texas, where he was considered one of the most valuable cowboys on the range. When the Universal learned of his skill as a lariat thrower, they immediately wired him to come on to Universal City, near Los Angeles. Besides being an excellent horseman and a master at throwing a rope, "Bill" has developed into a good actor. As a reward for his skill, the officers of the Lankershim carnival presented Gettinger with a pair of silver military brushes.

AFTER HER

MOST UPROARIOUS, SIDE-SPLITTING LAU

MILLIONS



3 REEL L-KO COMEDY
With
IE RITCHIE, GERTRUDE SELBY
/ H. PATHE LEHRMAN
Produced by
H. PATHE LEHRMAN

I-PRODUCER EVER THROWN ON THE SCREEN!

Stories of the Single Reelers

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Deacon Swears When His Pet Idea Fails

"AND THE DEACON SWORE".

Nestor Comedy—Released Jan. 22.

Alice receives an invitation from her grandfather, who is the minister of a small country church, to pay him a visit, which invitation she accepts.

Mandy is loved hy Jed, hut her affections are with the deacon. The deacon holds a mortgage on the village church and presses the old minister for his money.

Alice arrives at the minister's house and the deacon, catching sight of her, falls in love. The old minister plans a barn-dance and basket-social to raise funds to pay off the mortgage.

The night of the social Alice arrives, accompanied by Jack, the leader of the church choir. The minister announces the auctioning off of the lunch baskets, furnished by the girls. The man huying a girl's hasket must eat lunch with her. The deacon resolves to purchase the basket belonging to Alice. Alice tells Jack she will tie her hair rihbon to her hasket. The deacon overhears their plan. He confides his intentions to Alice, but is overheard by Mandy. She changes Alice's hair ribbon from Alice's hasket to her own. Jack and Alice plan to take their basket away and eat together, while the bids are being called for. The deacon hids $100 for the basket with the hair ribbon on it and finds that he has drawn Mandy. He buys another and is stung again.

Wayward Brother Stages "Murder"

"ON DANGEROUS GROUND".

Imp Drama—Released Jan. 18.

Ned is the son of a hanker. He is wayward and speculates secretly and for large amounts. Losing, he uses the funds of his father's bank. He is assisted hy Harkins, an employee at the bank. Employed in the hank is Williams, a young cashier. He loves the hanker's daughter, and when this is found out the father and son, Ned, try to persuade the girl to have nothing to do with him.

She refuses. In the meantime the brother and the other employee, Harkins, are in a dangerous predicament, for they have used bank funds which have heen lost in speculating. The brother sees a chance to get rid of his sister's objectionable suitor and also to put the blame of the hank theft on him.

That night the young cashier leaves the girl's house and is set upon by two masked men. He takes the masked man's revolver and fires. One of them falls. The man whom the young cashier knocks down leaps to his feet and takes off his mask. It is Harkins, the hank employee. He tells the astonished cashier that the man he, the cashier, fired at was the girl's brother.

Believing himself to be a murderer, Williams leaves for his home with the employee. Harkins proposes that Williams shall leave the country, and as he has no funds, that he shall roh the bank. Williams agrees. Harkins goes home to pack his grip. Williams, mad with remorse, sees the spirit of the murdered man everywhere before him and, finally, unahle to bear the mental torture longer, he goes to his sweetheart's home, and before her father and herself he accuses himself of the murder of the hrother.

The father sends for the police. The girl is wild with grief. Suddenly the supposedly murdered man comes in the room. Williams sees it all. He admits that he is a trickster, and says that his accomplice is waiting at the bank for the safe to be opened. The father accepts his son's story. The brother suggests telephoning, his idea being to warn the other, but Williams forbids this, and demands that the police go to the bank. They do, and arrest Harkins, who confesses. Williams gets the girl.

Error In Diagnosis Blights Man's Life

"SIX MONTHS TO LIVE".

Rex Drama—Released Jan. 21.

While suffering from an attack of heart trouble, Howard Ellsworth consults a physician and learns that he has but six months to live. How to live so as to get the most out of his allotted time is his only prohlem now. His thoughts take him back to a time when he acted as an escort to his *fiancee* while on her errands of charity to some drug fiends.

Thinking only of satisfying his craving for pleasure, he helieves cocaine will afford him the most enjoyment during his last six months on earth. He begins its use. The drug grips him in quick order. He forsakes his hetrothed, his friends, everyhody that will not cater to his passion for pleasure and goes down, down, down in the scale of society until the bottom is reached. Then he finds out that the doctor made a mistake and mixed his case with the diagnosis of another man. He goes to see the doctor, hent on murder. He finds the old fellow already a victim of one of his own experiments.

Then the office hoy to Ellsworth pulls his MSS. from his machine with glowing pride, and rushes in to his employer with the ahove story—rather a startling climax!

Cud Loses His Girl; Gets a Beating, Too

"THE HICKTOWN RIVALS".

Joker Comedy—Released Jan. 18.

Cud McGiven and Kid Connot are rivals in Hicktown for the hand of Maggie Ryan. Papa and Mamma Ryan are proud of Maggie and are pleased to see her have so much company.

Cud is the favored one, and is accepted by Maggie. The date for the wedding arrives. Kid, the disappointed suitor, plans revenge and, hiring two thugs, he has them wait outside the house in an auto. When the party is ready to leave the house to go to church they start a row, and when Cud comes out to stop it they set upon him. A free-for-all fight follows, and in the excitement the thugs make a getaway in the auto with Maggie. Cud and his pals follow, but lose the kidnappers. Kid suggests to Maggie that she marry him. They agree and hurry away to the church and are "spliced" in regulation style.

Trick to Gain Love Ends Disastrously

"FOOLS AND PAJAMAS".

Joker Comedy—Released Jan. 23.

Two drug clerks, employed in the same store, are rivals for the hand of a wealthy girl. The girl is indifferent to their attentions. Her parents have a decided preference, each for a different clerk.

The clerks call at the girl's home with the intention of proposing, but their entire evening is taken up hy the parents, much to the amusement of the daughter and her maid. During the evening it develops that the father can use some hair-grower, and the mother some hair-remover. The clerks promise each to send some preparation, but neither knows of the other's promise until the next day, when the daughter sends for it. She thinks the preparations can be used to advantage hy herself.

Believing the hottles are for the parents, each clerk changes the contents of his rival's bottle, with the intention of getting even with the opposing parent.

That evening, at a party given hy the daughter, the falsely laheled preparations are tried. The supply runs out and the maid is sent for more. The father and mother are in the drug store when the maid arrives. The clerks, having learned from the parents that the preparations delivered to the maid have not reached them, question the maid.

The maid confesses. When the clerks realize that their adored love is likely to grow a beard and mustache and become bald-headed, they are wild. The parents follow the clerks to the house. The clerks try so persistently to enter the house that the police decide to accompany them. They meet a crowd of young women, who, in their excitement, have used the bottles contrary to their labels, and believe themselves to be disfigured forever.

The girls faint dead away. The maid finally succeeds in reviving them. Explanations are in order, and every one is satisfied except the parents, who throw the clerk out.

Finds Sweetheart Through Picture

"THE CLUE OF THE PORTRAIT".

Eclair Comedy—Released Jan. 24.

Dorothy and her little sister, the daughter of a ranch owner, are enjoying a little vacation up on the mountains. William Vernon, who is a rich cattle dealer from Chicago, is out West buying cattle.

Dorothy warns her little sister not to go near the edge of the rock. The child disobeys and falls. Dorothy screams and rushes to the edge of the rock. Vernon hears the scream and sees the child lying on the ground, apparently hadly hurt. He picks her up, finds that she is more frightened than injured, and returns with her in his arms to her sister.

An acquaintance is struck up which ripens into love. He is called back to Chicago and there, by some adroit business deals, so corners the market that a number of smaller ranch owners, among whom is Dorothy's father, are ruined. His loss so affects Dorothy's father that he dies of a broken heart, leaving the two orphan girls alone in the world.

They are forced to go to the city to make a living. Dorothy tries to sell some of her sketches, hut with little success. One old dealer in paintings tells Dorothy that if she will make a picture of the baby it will stand a good chance of being sold.

Meanwhile, William Vernon, now that he has amassed a fortune, intends going hack to his mountain sweetheart. He finds the ranch deserted, and neighbors tell him of the death of the owner and of the children going to the city.

Dorothy paints a picture of her little sister. It is placed in the window of the art store. After a long search for his sweetheart, Vernon one day comes across the picture and recognizes her, and through it finds his sweetheart again.

Flirt Gets Beating From Jealous Hubby

"THOU SHALT NOT FLIRT".

L-Ko Comedy—Released Jan. 13.

Catching him in the act of flirting with the housemaid, the wife starts her husband off to the office after exacting a promise that he will call her on the telephone every five minutes.

The flirt arranges to have his assistant turn in the five-minute calls to his wife, and starts out for a day of it. He proceeds to make himself agreeahle to a pretty lady, but he reckons without her jealous husband, who gives the old flirt the chase of his life, and, finally catching him, metes out deserved punishment.

Returning home in the midst of one of his substitute's telephone calls, he is compelled to account for the condition of his clothes. He tells a hair-raising tale of rescuing a child just as it is ahout to be run over hy a trolley car.

Out for a walk later, the wife insists upon going to the moving picture theatre. The jealous husband, also out for a walk with his wife, decides to take in the show. The film shows Henry, waiting at the theatre entrance in an endeavor to secure a companion for the show. He tries his wiles, but is not successful. Billie arriving with his sweetheart, proposes to take in the show. Henry manages to shut Billie in a convenient doorway, and takes possession of the lady. Escaping, Billie throws Henry out.

Recognizing himself on the screen, and fearing his wife's anger on discovering his deception, the flirt endeavors to keep her attention on himself. Not successful in this, he tries to make his escape, but finds himself face to face with the jealous husband, who has likewise recognized the figures on the screen.

A general row follows in which the flirt is given the pummeling of his life.

Real Regard Wins Uncle's Gratitude

"THE DEAR OLD HYPOCRITE".

Big U Drama—Released Jan. 19.

Uncle George has money. His only relative is Agnes Wilson, from whose father, his brother, he is estranged. Uncle George decides to test the worth of the girl and her husband. His lawyer writes Agnes a letter saying that the old man is almost stone deaf, homeless and with only sufficient funds to bring him to her home.

Agnes and Tom consider the matter and decide that they can give the old man a home. Uncle arrives. The very first day he horrows money from Agnes to buy a cheap statuette from a peddler. When Tom comes home that night he hrings the distressing news that his firm has cut the wages of its employees in half, owing to business depression. But the two people decide to keep the homeless old man with them.

Time goes on. The landlord demands the overdue rent. At last they can no longer remain in their pretty cottage. Tom has hired two rooms in the poor quarter of the town, and they are to move the next day.

Agnes' father has come to visit them. He sees his hrother and refuses to stay in the same house with him. Agnes persuades them to make up. The dear old hypocrite uncle delightedly shows his brother a deed from himself to little Georgie of the cottage. Troubles are over for the young Wilsons and for the old man as well.

"Uncle Tommers" Play Drama with Frills

"THE DEATH OF SIMON LE GREE'.

L-Ko Comedy—Released Jan. 24.

The village beauty is satisfied with Fatty, her lover, until Uncle Tom's barnstormers hit the town. Then she meets Simon Legree, who, to make an impression on the country lass, supplies her with passes to the show. Torn with jealousy, Fatty threatens to kill himself, hut changes his mind and decides he, too, will take in the show.

The entire town turns out to the performance. To the little country lass, seated in the front seat, it is a wonderful thing when he comes before the curtain bowing, and tosses her a rose. Her lover is forgotten, hut he makes his presence known hy throwing a pie in the face of Simon Legree.

Poor Fatty, believing that by becoming an actor he can win back the affections of the fair maiden, procures a copy of the play, and starts rehearsal. At the opera house the play is pushed forward by the property man and assistant props, running through the thrilling

(*Continued on Page* 29.)

"On Dangerous Ground"

William Garwood and Violet Mersereau in a modern drama of the business world. Supposedly murdered man comes to life and bank cashier, unjustly accused, is free to marry sweetheart.

Wm. Garwood

IMP DRAMA.

Violet Mersereau

The Bank Cashier Is Watched.

Williams Believes He Is a Murderer.

Ned's Ghost Rises Up to Accuse the Cashier.

The Wayward Son Begs Williams' Pardon.

Her Own Mother Proves To Be Best Gift

"Fathers Three" is a Victor feature of an unusual character and theme. The story concerns the love a girl bears her mother whom she has never seen. Harry C. Myers, Brinsley Shaw, Charles Craig and Rosemary Theby are featured. It is in two reels.

Released Monday, January 18.

CAST.

Vincent ..... *Harry C. Myers*
Robert ..... *Brinsley Shaw*
Henry ..... *Charles Craig*
Rosemary ..... *Rosemary Theby*

OF material things she had everything her heart desired, everything that three wealthy bachelors — doting foster-fathers — could give her, everything in the world, that is, except the sun and the moon and the stars—and a mother.

That was the one distressing fly in the ointment. And because of it she began to lose all interest in life. Nothing pleased her now. Everything was as so much trash to her. Everything in the whole wide world paled into insignificance when compared to her thoughts of a mother, her mother, the mother whom she could not remember.

Melancholia set in, and the doting foster-fathers began to sit up and take notice. Finally they solved the problem, and they drew her out of her melancholia, and for her the darkness passed away and sunlight came again, and the birds sang, and the flowers bloomed, and all the world seemed like one colossal joy, a huge smile.

How those three bachelors did it makes one of the best stories ever released by the Universal. "Fathers Three" is the title of it, and it comes in two powerful reels. It will be released under the Victor brand on January 18. Harry C. Myers produced it, and co-starring with him are Brinsley Shaw, Charles Craig and Rosemary Theby.

The three bachelors live together in loneliness. Each night they return to their rooms and exchange solitary greetings. One evening one of their number reads in a newspaper of a poor woman who is unable to support her little daughter and wishes to have some one adopt her.

Sleeping Bachelors, Robbed of Their Ward, Cuddle Pillows.

The bachelors visit the poverty-stricken woman and come to an agreement with her to educate her daughter and to provide for her maintenance in the best fashion. The child Rosemary grows up to be a handsome young woman with every advantage of environment and surrounding. The bachelors lavish money on her and give her everything she wants and that money can purchase.

The bachelors' housekeeper dies and the girl mourns her loss greatly. The bachelors fear that the girl takes her loss too much to heart, and come to the conclusion that what she really needs to make her happy is a husband. All three decide to propose to her, hoping that she will choose one from their number.

Rosemary is much amused by the three proposals, but tells each one of her suitors that she loves him, but not any more than she does the others. She promises, however, that the one who will bring her the most appropriate gift on her eighteenth birthday will stand highest in her affections.

Acting upon her hint, the three bachelors scour the town seeking appropriate presents. Robert decides that a beautiful imported gown which he sees at a fashion show would be the most acceptable gift of all, and has the package sent home to Rosemary. Henry steps into a jeweler's and buys Rosemary an elaborate diamond necklace.

Vincent, however, comes to the conclusion that Rosemary does not seek a gift of only material value, and when he overhears her making an inquiry about her mother, whom she does not remember, Vincent decides to find the old lady and to bring her to live with her now grown up daughter.

Accordingly he follows several clues, and at last learns where Rosemary's mother is living. He finds the old lady in a squalid tenement, but with everything about her neat and clean. Telling her that he is about to give her back her child, Vincent induces her to visit a fashionable dressmaker and secures an apartment for her in a much better neighborhood.

On Rosemary's birthday Robert opens up the box containing the expensive imported gown. Rosemary is enraptured with it and kisses the fortunate Robert enthusiastically. Then Henry presents her with a diamond necklace, and Rosemary again demonstrates her affection and gratitude upon the donor. All then look expectantly at Vincent to see what he has to give.

Vincent leads a kindly-faced, wrinkled-up, old lady into the room, and, when she has removed her veil, presents her to her daughter. An affecting meeting between mother and daughter follows, and the other two bachelors, Robert and Henry, take Vincent aside and congratulate him upon his happy choice of a gift. All then gaily make merry to celebrate the engagement between Vincent and Rosemary and the return of Rosemary's mother to become the housekeeper for the two disappointed old bachelors.

⚜ ⚜ ⚜ ⚜

Universal City's latest building to be erected is a clubroom for the chauffeurs employed in and around the vast plant. Billiard and pool tables have been installed, in addition to card tables and a file of New York, Chicago, San Francisco and Los Angeles dailies. All the moving picture trade publications, including the *Universal Weekly*, are carefully kept by a librarian, who has charge of some 400-odd volumes, loaned to the club by the members themselves. The clubhouse was built at the suggestion of Robert Stevens, foreman of the Universal garage.

⚜ ⚜ ⚜ ⚜

Marie Walcamp, leading lady with the "101 Bison" company, has purchased a new six-cylinder Chalmers touring car. Early each morning Marie tears up the roads around Universal City, and only returns to the studio when the machine's gasoline tank is emptied. And now the West Coast scenario department is working overtime writing auto 'scripts.

QUIT USING DOPE—Continued from Page 3.

money for something without a fight? Yes, it is absurd and unheard of. But, believe me, IT IS JUST BY DOING ABSURD AND UNHEARD OF THINGS THAT I HAVE GAINED EVERY BIT OF SUCCESS THAT HAS EVER COME TO ME.

The very fact that the "feature" men don't ask you the frightful prices that they demanded a few weeks ago ought to show you that THEY HAVE HAD THEIR FLING; and that the novelty of their proposition is worn off. The more they come down in price the more they will come down in quality, of course.

A careful review of the situation will show you that it is time to hook up SOLIDLY with the only scientifically balanced program on the market and QUIT MAKING A PLAYTHING OF YOUR BUSINESS.

Some of you have been using artificial stimulants on your business in the form of so-called "features". But every time you have done so THE STIMULANT HAS HAD LESS AND LESS EFFECT. It is like any other drug. Once the system becomes saturated with it, it loses its effect. You have drugged your business until it is dopey.

What it needs is RED BLOOD AND BONE AND GOOD MEAT. The Universal invites you to throw away all your dope and use the only solid and substantial and scientific program on the market. It has no bad after effects!

CARL LAEMMLE.

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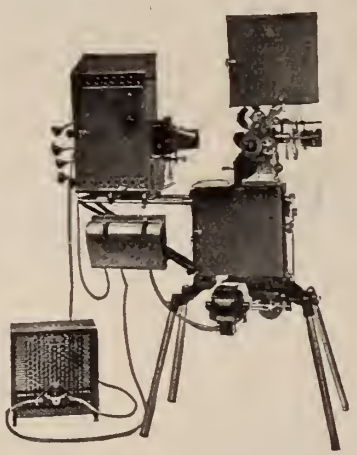

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NICHOLAS POWER COMPANY

NINETY GOLD STREET **New York City**

Dying Sheriff Admits Jewel Robberies

"The Lone Game", in which Edna Payne and Nobert A. Myles are featured, tells powerful story with a totally unexpected denouement. A play that is out of the ordinary. Two-reel Western drama enacted by Eclair players.

Released Wednesday, January 20.

ANOTHER sensational Eclair two-reel Western drama, "The Lone Game", has come out of Tucson, Arizona, and will be released on Wednesday, January 20. Edna Payne and Nobert A. Myles, two of the Eclair's stars, are featured in this production of life in the arid zone of the American southwest.

The story is an especially gripping one, and contains a totally unexpected denouement just when the spectator has figured out for himself the conclusion which "ought" to follow the previous action. The skill of the playwright and the ingenuity of the director of this feature production both arouse one's admiration. The players themselves, schooled in the Western manner of photoplay production, have injected some of the vivid atmosphere of the far southwest in this creation of a master-mind.

The play is filled with quick action from start to finish. Guns are pulled and crack shots display their skill in true western fashion. The Eclair recently has adopted the policy of employing none but crack cowboy gunmen in its plays. Many of these hard-riding cowboys and former "bad men" on the Texan ranges are now peaceable movie actors at the Eclair's Tucson plant. They seem born to the saddle and finger a "gun" like a Broadway dandy does his cigarette.

They know no fear, these actors, and long jumps into canons, rides through swollen river-beds and fights with Mexicans or Apache Indians have figured in most of their experiences. Eclair players have been through the Madero and Villa revolutions and know how to operate a machine gun with expert skill. In addition they can "snipe" a bottle's neck at 100 paces with unfailing markmanship. These are the kind of players that the Eclair company engages. Is it any wonder that such pictures as "The Lone Game" reflect something of this to-the-saddle-born, devil-may-care acting of the players?

The plot of "The Lone Game" is as thrilling as it is ingenious.

Cuga, Arizona, is a hot-bed of desperadoes and outlaws from society, who spend their time shooting up the saloon in the town and squandering their week's wages. Among the town loafers are a number of clever, sure-shot rangers, who live mysteriously, none knows how. The sheriff keeps his eye on these desperadoes and does his best to round them up. A series of daring hold-ups and robberies startle the sheriff into an apparently frenzied effort to bring the offenders to justice.

The expressman in the local express office is knocked down and seriously injured during one of the robberies. Weeks later he recovers. The robberies are the work of one lone bandit, the sheriff is told. When the sheriff is unable to find this man the express company sends on their own man, Sid Burton, an experienced Chicago detective, to help the local sheriff capture the bandit.

Upon his arrival the detective is met by the sheriff, who takes him to his home. There the detective meets pretty Edna, the daughter of the sheriff. It is a case of love at first sight, and in making several trips to the scene of the robberies in search of evidence the sheriff and Edna travel travel together. A pretty love romance develops, and were it not for a hang-dog, swarthy ranger, who haunts the sheriff's home, all would be serene between the detective and Edna.

From various suspicious circumstances the detective comes to the conclusion that this suitor for Edna's hand, his rival, is the bandit who has committed the robberies of the past several months. The Chicago detective follows this half-breed for several weeks in the hope of catching him at "work", but is unsuccessful. For a time the detective is tempted to leave town and to go back to Chicago, but another robbery of the express office makes him determine to stay. He receives a sharp telegram from his superiors in Chicago, chiding him on his inaction. The sheriff commiserates with the detective on his difficulties, and the latter confides to him his suspicions regarding the half-breed.

The sheriff agrees with the detective that the half-breed is probably the desperado. Following the trail from the robbed express office the detective finds the empty strong box which has been stolen and evolves a plan which he confides to the express agent only, and which he carries out immediately. The plan does not fail.

That day the sheriff is notified that the box stolen from the express company had a false bottom in it, and that there are several bills of large denomination which undoubtedly escaped the robber's notice, and that the express company would give a handsome reward for the recovery of the box. The plan works only too well.

That night the detective, lying in wait for the bandit, surprises him, but he receives a greater surprise and shock himself, when he finds that the lone robber is none other than the sheriff and the father of the girl he loves.

In endeavoring to make his escape the sheriff falls from his horse and is mortally injured. Before dying he reveals to his future son-in-law the hiding place of the money and jewels he has stolen, and tells him to make reparation as far as possible. Later, the sheriff's daughter and the detective are married.

CAST.

The Sheriff.....*Fred Hearne*
His Daughter.....*Edna Payne*
The Detective.....*Nobert A. Myles*

Separated by Cowboys, the Arizonans Bide Their Time to Finish Their Fight.

"Fools and Pajamas"

A drug store and hirsutical comedy, with William Franey creating the laughs. Bald papa gets the anti-hair preparation, while mamma grows more hair on her chin. And then the boarding school girls apply the anti-hair dope with laughable results.

Gale Henry

Wm. Franey

JOKER COMEDY.

Drug Store Flirtations.

The Rival Drug Store Clerks.

The Deadly Anti-Hair Dope Gets in Its Work.

Pinched for Malpractise!

Shoots Herself After Causing Murder

Gambler's mistress, in "The Temptation of Edwin Swayne", in despair at having effected her sweetheart's death, commits suicide. Gambler, jealous of young man he has taken into his home, attempts to strangle him. Shot from ambush, the gambler forgives the young man he has ruined at the gaming table. Real murderer confesses. Two-reel Rex drama.

Written by Ruth Ann Baldwin.
Released Sunday, January 24.

CAST.

Edwin Swayne, Gambler....Frank Lloyd
George Davidson.....George Larkin
Dado Scholl.....Gretchen Lederer
Frances Bridges.....Helen Leslie
Mart Grissel.....Marc Robbins

THE story of "The Temptation of Edwin Swayne", a two-reel Rex drama, in which Frank Lloyd, Helen Leslie and Gretchen Lederer are featured, and which will be released on Sunday, January 24, is as follows:

Edwin Swayne, well dressed and refined in manner, is a gambler. He still retains a wholesome respect for the finer things of life, however, and despite his irregular relations with Dado Scholl, a beautiful adventuress, Swayne would like nothing better than to meet a clean, wholesome young woman and to settle down.

Swayne and Davidson, a wealthy young man-about-town, visit Grissel's gambling house. After an evening's sport at the roulette wheel they are about to leave when they meet Grissel's niece, who has just arrived from a small country town near the great city. The child, for she is little more than such, does not realize that her uncle intends to use her as a "come-on" in the gambling resort, as a magnet to attract the world-weary roues who visit the gaming tables.

The freshness and beauty of the girl make a deep impression on both Swayne and Davidson. Swayne, thereafter, visits Grissel's even more frequently and neglects his old flame, Dado. When Dado sends him a note, begging him not to neglect her, Swayne replies that he will not see her again, as he intends to marry Frances, if she will have him. That night he proposes to Frances. She accepts.

Swayne's valet delivers his master's note to Dado, who flies into a furious rage. The valet, who has a secret passion for Dado, is easily made a tool for the execution of Dado's revenge.

Meanwhile, Frances and Swayne are married. Weeks later Swayne finds Davidson despondent, broke, down and out. His passion for gambling has ruined him. Swayne decides to take the boy home and to set him on his feet again, since he was the means of starting Davidson on the downward path. Frances is delighted with the plan, as it seems to prove to her that her husband has definitely put his gambling career behind him.

Time goes on. Davidson and Frances, of an age, play about the pretty garden and the house like two school children, drifting, although they do not realize it at the time, into a regard for each other that is warmer than friendship. Absorbed in his love for her, Swayne does not notice the attachment of the young couple, and the two themselves are equally ignorant of the real nature of their own feelings for each other.

Grissel, the Gambling House Proprietor, Sneers at the Man Who Would Woo His Niece.

Meanwhile, Swayne is playing in hard luck. Funds are running low, and he decides to take one more flyer at the "kitty". He plans to gamble just once more and then buy a partnership in a good firm and stop forever. He leaves a note for his wife, telling her of his intentions. At the door he meets a messenger with a note from Dado, saying that she is dying and begging him to come. Swayne hurries out and drops the note as he goes. The valet finds it. Jealous, because Dado has sent for Swayne, the valet follows.

Swayne finds, upon arrival at Dado's home, that he has been duped and that Dado is in good health. Dado, when Swayne starts to leave, tells him angrily that he is a fool to love Frances, that she is too young for him, and that even his valet can see that she is rapidly learning to love Davidson. Swayne, infuriated, leaves for home.

Meanwhile, Frances finds the note her husband has left and begins to sob. Davidson tries to comfort her and awakens her love. The girl clings to him, and Swayne returns, to find them in a compromising position. Meanwhile, in Dado's apartment, the valet accuses her of double-crossing him. Dado assures him that she hates Swayne and begs him to avenge her on the man. Inflamed by his love for her, the valet follows Swayne to his home with a pistol.

As Davidson is trying to explain the situation to the enraged Swayne the valet creeps to the curtains in the library and shoots Swayne down. He drops the pistol near Davidson and the housekeeper, who runs in, thinks Davidson has murdered Swayne.

Davidson is arrested and Swayne taken to a hospital. An operation fails to save the wounded man and young Davidson is brought before him for identification as his assailant. Swayne, realizing that he is dying, decides to make Frances happy, and declares that Davidson did not shoot him. Detectives decide that the evidence against Davidson is too strong to permit of his release, however, and he is detained.

The valet tells Dado that he has killed Swayne, but she drives him out in anger when she learns that he has killed the only man she ever loved. Dado then shoots herself in despair. The valet, in remorse, gives himself up and confesses. Davidson is released and Swayne passes away, realizing that he has played his last game, but happy to have arranged for his wife's future as the wife of Davidson, the man whom he first introduced into the gambling world. Several months later Davidson and Frances are happily married.

THE DETROIT UNIVERSAL COMPANY'S OFFICES

ONE OF THE UP-TO-DATE EXCHANGES DISTRIBUTING UNIVERSAL FILMS.

HOMER CROY.

(*Continued from Page* 12.)

things did not go as smoothly as I might have wished. The Chinese are a superstitious people and as I was taking the pictures, mobs would gather around and throw large, carefully chosen rocks at me. The Chinese saw themselves once through a lens and found that they were upside down, so they believe that when they die, if they ever have their picture taken, they will have to walk through the next world on their head, so when I started to take the pictures, they tried to stop me with the carefully chosen rocks. The Chinese have wonderful aim, such wonderful aim that as I kept trying to dodge the rocks and still keep the crank going, I longed to be back on Broadway. They have a way of turning half sideways, as if they were going to throw in another direction, and then lamming it straight at you that made it awkward for me. So if you see any leaps and skips in the film, you will know that they have planted an above mentioned rock in an advantageous anatomical position.

"THE MASTER KEY".

(*Continued from Page* 13.)

Ruth's neck and takes it to Wilkerson. Wilkerson leaves camp at once, but is pursued to the mine entrance and its caverns by Dore's men.

Eluding his pursuers, he escapes through the caverns of the mine through a secret opening at the back of the cliff. With a rope he drops over the ledge and lowers himself downward. The soldiers seize the rope and are about to haul Wilkerson up when he drops, lands unscathed in a bush, and hurries away. Jumping a freight, he lands in San Diego, secures the services of a diver, wires Mrs. Darnell to join him, and then sets out for the sunken ship.

Dore, meanwhile, leaves for San Pedro with Ruth, leaving word for Kane to remain in charge of affairs at the mine. At the port of Los Angeles Dore secures a boat and diver with a hoisting apparatus. Dore and Wilkerson approach the latitude and longitude indicated on "The Master Key" at about the same time.

Wilkerson's diver is already down on the sea bottom when Wilkerson's diver puts on his harness and sinks into the waves. Wilkerson's party attempts to prevent the diver from going to work, but Dore and his men overawe them with their rifles and revolvers. Wilkerson's diver finds the chest and it is hauled upward just as Dore's diver crawls along the sea bottom toward him.

The two divers eye each other belligerently, intent upon getting the treasure chest for their employers. A lively fight is imminent when Wilkerson gives the signal to hoist the box.

"THE HOUSE OF FEAR".

(*Continued from Page* 15.)

Hobart endeavors to obtain possession of Nick's knife, and in the fight both men fall from a balcony within the house. Nick's superhuman strength enables him to pinion Hobart to a table, and he is about to plunge his knife into the young lawyer when Margaret comes out on the balcony with her revolver filled with real bullets and shoots the madman.

The police outside hear the shot and raid "The House of Fear". Ralph and his uncle are jailed. Nick, the half-man, dies of his injuries. In the end Hobart and Margaret are married and "The House of Fear" becomes but a memory.

"THE DEATH OF SIMON LE GREE".

(*Continued from Page* 21.)

escape of 'Liza over the ice, the pursuit by the bloodhounds, to the tragic death of Little Eva, whose ascent to Heaven is ruined by the property man's slipping on the rope which hauls her up and landing on the stage himself.

This last blunder is too much for Simon Legree. He rushes into the wings blaming the breaking up of the show on assistant props, who, feeling that he is wrongly accused, comes back with his fists. Drawing a revolver, Simon Legree goes after assistant props.

At the sight of the revolver, the audience, with the exception of the town sheriffs, who jump bravely onto the stage, beats a hasty and disorderly retreat.

Finding the armed sheriffs at their heels, the entire troupe forget their quarrels, and take a stand together against the sheriffs.

Hastening home, the beauty and her friends hear the ravings of Fatty endeavoring to become an actor. Believing him to be one of the troupe, they make a rush to drive him out of the house. Frightened, poor Fatty tries to make a getaway through the window, but he falls into a hogshead, which overturns and starts rolling down hill. The beauty and her friends start out at full speed after the hogshead.

The sheriffs, having cornered the Uncle Tom troupe on the edge of the steep bank, see the hogshead and the crowd rushing towards them, and in their efforts to avoid a collision, all are thrown down the bank. The beauty and her friends are heaped on top of the troupe and the sheriffs. The hogshead lands beside them, the force of its fall and the weight of Fatty breaking it to pieces.

The property man, who, by some miracle, has escaped the slide down the bank, looks over the still forms and, grasping a stave of the smashed hogshead, endeavors to bury the score of "dead".

The mass of actors, sheriffs, villagers and innocent bystanders slowly wriggles apart in various stages of dissolution, and the comedy closes in side-splitting fashion.

ANIMATED WEEKLY—149.

Released January 12th, 1915.

Awaiting the Call—Canadian troops hard at work preparing for call to fight at the front—*Toronto, Canada. Sub-Title*—Sabre practice.

Kaiser's Guards in Captivity—Hundreds of the German Emperor's crack regiment captured in battle, being taken to detention camps—*England.*

War's Ravages—Priest of Tirlemont Cathedral returns from seven weeks' captivity by the Germans to find his church in ruins—*Belgium.*

Vera Cruz Heroes Honored—Secretary Daniels presents medals to sailors of battleship "Florida" at Brooklyn Navy Yard for exceptional heroism during the seizure of Vera Cruz.

Deluge Floods City—Eight-day rain turns dried river beds to rushing torrents which sweep and damage the city of Tucson, Arizona.

Mile-a-Minute on the Ice—Express train speed made by ice yachts in the king of winter sports on the Shrewsbury River, *Red Bank, N. J.*

Racing Revived—After years of banishment racing is resumed at the formerly famous resort—*New Orleans, La.*

Worst Subway Disaster—Hundreds unconscious from smoke in fatal fire which imprisoned thousands of passengers in trains during rush hour—*New York City. Sub-Titles*—Gratings torn up to reach victims. Broadway turned into an open air hospital. Passing autos rush victims to hospitals. Every ambulance in city answers call. Pulmotors save hundreds from death. From left to right: Fire Commissioner Adamson, Police Commissioner Woods.

Cartoons by the world-famous Caricaturist, HY. MAYER, of Puck.

"WHEN CUPID CAUGHT A THIEF".

Nestor Comedy—Released Jan. 19.

Miss Hobbs is the possessor of a valuable necklace and the great Kickamoor ruby, valued at thousands. Old Sleuth gets a tip from a reformed crook that Second Story Jerry and his gang are going to attempt to steal the jewels at a reception to be held in the Hobbs' home.

Eddie, the reporter, is sent by his editor to secure an interview with Miss Hobbs, but he does not succeed in doing so until the night of the reception, when he slips into the house, along with the other guests.

Jerry and his gang are on hand, and while Eddie is interviewing Miss Hobbs he slips the necklace from around her neck. The necklace is missed. Eddie is searched, but nothing is found on him.

The necklace, both by mistake and purpose, is transferred from one to another with laughable results. Second Story Jerry and his assistant, however, are finally captured by the daring young reporter, who returns the stolen jewels to Miss Hobbs' father.

REX THEATRE, B. H. COPELAND, MANAGER. SPOKANE, WASH., SEATING CAPACITY, 500. WINNER OF FIRST PRIZE IN THE LOBBY DISPLAY CONTEST.

After several protracted meetings the judges in the Lobby Display Contest have awarded the prizes as follows: First Prize, $10.00, Rex Theatre, Spokane, Wash.; Second Prize, $5.00, Acme Theatre, Sacramento, Cal.; Third Prize, $5.00, Alcazar Theatre, Baltimore, Md.; Fourth Prize, $3.00, American Movies, New York City; Fifth Prize, $2.00, Dream Theatre, Columbus, Ga.

The committee, which consisted of Epes W. Sargent, of the "Moving Picture World"; P. D. Cochrane, Poster Department, Universal Film Manufacturing Co., and Ben Wells, of the Morgan Lithograph Co., found great difficulty in making their selections, and would have required twice the number of prizes to make their consciences easy. The other prize-winning theatres will be shown in later issues of the Universal Weekly.

OF INTEREST TO THE EXHIBITOR

NEVER REGRETTED IT.

Universal Weekly.

Gentlemen:—I have not written you for over a year, but that does not mean that I have gone back on the Universal Program, rather the contrary. As the quality of the program has increased, so has my admiration for it.

St. John, N. B., being my nearest exchange, I get my service from there and receive splendid treatment from the manager, Mr. A. A. Margetts. I have not been over to see him yet, but intend doing so soon, as I like to get acquainted with the exchange manager I do business with.

I started using your program when the company was first formed. I have never regretted it. The improvement since then has been wonderful. You certainly deserve to succeed.

I finished "Lucille Love" about a month ago. It was a winner for me; in fact, it put new life into my business. I will show Series No. 3, "The Trey o' Hearts", Monday and Tuesday. It is bringing me more business than "Lucille Love", and that's going some. My patrons can hardly wait until Monday comes. I use the story in one of the newspapers here, *The Patriot*. I had to get the plates for it, and while it costs more money, duty, express, etc., it's well worth it.

The only trouble I experience is variety in my features; have not had a King Baggot feature since July. I realize though, that there is not the business down this way that there is further West of us, Quebec and Ontario, so I have to have patience until they come this way.

Keep up the good work.

Yours very truly,
C. J. GALLAGHER, Manager,
Prince Edward Theatre,
Charlottetown, P. E. I.

Jewel Theatre, Sherman, Texas, Jim B. Wilson, Proprietor.

WILL HAVE TO ENLARGE THEATRE.

Universal Weekly,
New York.

Gentlemen:—I want to boost the Universal service. It is beyond doubt the best on earth.

The "Lucille Love" was a winner, but "The Trey o' Hearts" gets them all. If "The Master Key" is any better we will certainly have to enlarge our building.

Those not using the Big U service had better get in line at once.

Universally yours,
S. F. ROLPH, Manager,
Fullerton, Nebr.

Temple Theatre, Chatham, Ont., Canada.

NO FEATURES FOR HIM.

J. V. Bryson, Mgr.,
Laemmle Film Service,
Minneapolis, Minn.

Dear Bryson:—If you ever in your life saw a fellow who was disgusted with the special features of a concern who you would think could put out good stuff, it is me. You, of course, know that I have been more or less of a feature man and am yet, but with the class of stuff this concern is putting out, there is not an exhibitor on earth who can afford to run them in preference to his regular program. Honestly, I wouldn't trade the poorest Universal two-reeler for a certain feature I have on today, and, mind you, they have gall enough to ask a fellow to pay $25 per day for it. I am sick and disgusted with them.

Yours very truly,
G. W. McLAUGHLIN, Mgr.,
Orpheum Theatre, Eau Claire, Wis.

An Open Letter To All Exhibitors:

OFFICE OF
THE UNIVERSAL WEEKLY,
1600 Broadway, New York City.

Gentlemen:—

In a recent issue of the "New York Evening Mail" there appeared an editorial urging the business men of America to discard their fears and enter upon the New Year with a determination to open their factories, take back the employees they had laid off; with faith and energy establish a constructive period, and thereby RESTORE CONFIDENCE.

The sound, common sense and the vigorous tone of this editorial made a particularly strong appeal to Robert H. Cochrane, Vice-President of the Universal Film Mfg. Co., for the reason that the Universal Company anticipated the editor's suggestion by several months. With a natural desire to lend the weight of this fact to the good of the movement, Mr. Cochrane wrote the letter reproduced, on the opposite page, which promptly appeared in the "Evening Mail".

This in turn brought to Mr. Cochrane's desk many letters of approval and congratulation upon the attitude of the company—so many, in fact, that one is led to believe that in every section there is a sufficient number of repretative business men, who think as Mr. Cochrane does, to revolutionize business conditions **throughout the country**—not in a year or a month or a week **—but in a day.**

That is not impossible, and if seemingly improbable, that element exists only in the difficulty of concerted, united action.

Every exhibitor should read Mr. Cochrane's letter over and over—until he becomes as thoroughly inoculated with its progressive spirit as he is familiar with its content.

Don't merely talk prosperity and good business. Follow the example of the Universal and breathe it, live it, act it. You can do more. You can preach it to your local editors. You can induce them to print the letter; to publish strong, boosting editorials for their own good as well as for that of your entire community. One of the first businesses to suffer from silly, fearsome commercial depression is that of the newspaper. Let the editor boost them in self-defense.

Read Mr. Cochrane's letter again and again. Absorb it and act. This is no time for retrenchment.

The United States is the one country in the world prepared to rest and rely absolutely upon its own native resources for an indefinite period. Our wealth per capita is the greatest in our commercial history.

A word of caution: If you cannot sincerely live up to Mr. Cochrane's expression of faith, don't attempt insincerely to pretend to do so. Believe, have faith, and prove it by your actions. Then nothing can hold from you your rightful property, for "nothing can harm you but yourself".

UNIVERSAL WEEKLY,
1600 Broadway, New York City.

YOU CAN MAKE 1915 WHAT YOU WILL

To The Editor of the Evening Mail:

Sir:—You were right—gloriously right—when you said in your Monday night editorial that 1915 is at the threshold, and that we can make it what we will! I wish you could afford the space to print it every night for a month, in type a foot high, so that it would hammer, hammer, hammer itself into the brain of even the most careless reader.

What on earth is all this talk of depression, anyhow? What is panic? Nothing but fear. And what is this thing we call fear? Is it a thing? Is it a person, an animal or anything tangible? Is it fat, thin, round, square, short, tall or what? Can you see it, smell it, feel it, taste it, hear it? Certainly not. Why? Because it is only a thought, an idea. Therefore, it is purely mental.

What overcomes panic? Confidence! And yet it is just exactly as mental as fear. But it is a good thought. and fear is a bad one. Good can overcome bad any day in any week if we will only help with our thoughts. We can help by refusing to give bad a place in our thoughts. Bad is the busiest little devil this side of Medicine Hat, Ishpeming, Oshkosh or Kokomo. All he needs is space big enough for a thought to crawl through. Freeze him out! Don't let him have it!

Confidence can be made to pay big returns, even in times of fear. Let me illustrate:

The company, of which I happen to be an officer, decided at the very outbreak of the war not to let fear govern its policies. Other concerns, as you know, had begun to retrench right and left. Why? Because fear had them by the nape of the neck and was shaking the very gizzard out of their confidence.

We adopted the opposite policy. We took on more people. We jumped into new and big deals. We signed new contracts involving enormous expenditures. We shot high-priced men into all parts of the world to open new markets. We started new buildings in the vicinity of New York, representing an outlay of about $200,000. We started new buildings on our picture--producing ranch out near Los Angeles, representing expenditures of close to $1,000,000 when completed.

In no time at all it became noised about that our company was not afraid. This attracted the attention of people whom we have been trying to interest for years in our product. Instead of having to go to them we found they were flocking to us. We found ourselves in the strongest position of all our career.

What accomplished this startling change? Could our product have improved so vastly in just a few weeks? No, it was not that. It was simply our confidence getting its inevitable and just reward. It was a good thought licking the very daylights out of a bad thought.

Fear is the biggest bluffer, the greatest four-flusher in the world. But let him dominate your thoughts and you are gone. On the other hand, if you reach out and grab him, flop him over on your knee and give him a metaphorical spanking, he will yell for help and—disappear.

I receive letters asking when we think times will improve. If the business men who write such letters (based on nothing but worry and fear) would expend the same effort on improving their thought that they do on writing the letters they wouldn't have to care a rap what we think.

If only they would realize that fear is not a thing, but only an idea, and that a good idea can knock it galley west with one stiff punch, your Uncle Sam would be the friskiest and healthiest colt in the business pasture—and the time is not far distant when they will realize it.

All they need is to take a mental pill before each meal, thusly:

Before Breakfast—"As a man thinketh in his heart so is he"! (This pill is good for men, for corporations, for cities, states, nations and worlds.)

Before Dinner—"There's nothing either good or bad, but thinking makes it so". (Ditto.)

Before Supper—"I can do with the new year what I will. I can make it a go-ahead year or a stand-still year, a doubting, timid, do-nothing year or a confident, aggressive, achieving year. I can deaden it with new fears of perils that are past, or vitalize it with confidence in triumphs yet to come". (Ditto.)

Yours for universal peace, universal prosperity and universal right thinking.

R. H. COCHRANE,
Vice-President Universal Film Manufacturing Co.

Blue Ribbon

RELEASED WEEK OF JANUARY 18-31

RELEASED JANUARY 18

"FATHERS THREE"

WITH HARRY MYERS AND ROSEMARY THEBY
PRIZE VICTOR COMEDY-DRAMA IN TWO REELS

RELEASED JANUARY 19

"SMUGGLER'S ISLAND"

WITH GRACE CUNARD AND FRANCIS FORD
PRIZE GOLD SEAL DRAMA IN TWO REELS

RELEASED JANUARY 22

"THE HOUSE OF FEAR"

WITH HOBART HENLEY AND FRANCES NELSON
PRIZE IMP MYSTERY DRAMA IN THREE REELS

RELEASED JANUARY 24

"THE TEMPTATION of EDWIN SWAYNE"

With FRANK LLOYD, HELEN LESLIE and GRETCHEN LEDERER
PRIZE REX MORALITY PLAY IN TWO REELS

Releases in the Feature Program of Three Weeks from This Week

RELEASED JANUARY 26

"LIFE"

WITH CLEO MADISON
PRIZE GOLD SEAL MORALITY PLAY IN TWO REELS

RELEASED JANUARY 28

"THE MEASURE OF A MAN"

WITH PAULINE BUSH
PRIZE REX STORY OF THE NORTHWEST MOUNTED IN 2 REELS

RELEASED JANUARY 29
KING BAGGOT IN

"The Millionaire Engineer"

IMP DRAMA OF THE RAIL IN TWO REELS

RELEASED JANUARY 31

"AFTER HER MILLIONS"

WITH BILLIE RITCHIE AND PATHE LEHRMAN
PRIZE L-KO COMEDY RIOT IN THREE REELS

Advance Notices

RELEASED FEBRUARY 1

"CARDS NEVER LIE"

WITH HARRY MYERS AND ROSEMARY THEBY

PRIZE VICTOR GYPSY DRAMA IN TWO REELS

—Perhaps you don't believe in the efficacy of cards as life guides the way gypsies do, but this story will entertain you just the same. THE GYPSIES, YOU KNOW, ARE THE PRIZE FORTUNE TELLERS OF THE WORLD, as "fortune tellers" go, and a gypsy maid predicts wonderful adventures for a tramp, who happens into her camp. *The tramp has every one of those adventures.* Small wonder the fortune teller feels "the cards never lie"! The last adventure is a stirring love one. Get this feature QUICK!

RELEASED FEBRUARY 2

"RIDGEWAY, OF MONTANA"

With WM. CLIFFORD, SHERMAN BAINBRIDGE, MARIE WALCAMP

PRIZE "101 BISON'S" BOOK ADAPTATON IN THREE REELS

—The greatest blizzard scenes ever seen in a film, ABSOLUTELY! Whirling, driving, blinding, eternal SNOW. *You understand why the characters get hopelessly lost in it!* The storyis a great one of Business Supremacy, one of the principals dynamiting a mine to accomplish his ends. The story (which is adapted from a very popular novel) thrills through every foot of its three reels.

RELEASED FEBRUARY 4

"HER BARGAIN"

WITH SYDNEY AYRES

PRIZE BIG U ROMANTIC DRAMA IN TWO REELS

—This effort simply proves again that the hot regions know no fury like that of a woman scorned. This one was jilted by her *fiance* on the eve of her wedding AND WED HERSELF TO A LABORER IN REVENGE. And that wedding compact was the oddest you ever heard of—but the bride had wealth, the workman was poor, and so it was "her bargain". *Then she made a new bargain entirely and a FAIRER ONE.* The film tells all about it!

RELEASED FEBRUARY 5

"THE AWAITED HOUR"

WITH VIOLET MERSEREAU

PRIZE IMP SENSATIONAL DRAMA IN TWO REELS

—We never saw a picture with more punch! Imagine a man being "put away"—just that—by another man IN ORDER THAT THIS OTHER COULD WIN THE IMPRISONED ONE'S WIFE? Imagine the spirit of vengeance that would lurk in this imprisoned one's heart? How he brought himself out of his prison to take this vengeance, *and how he did take it,* is what makes the subject a punch phenomena. A notable Imp cast enact the vivid story.

GRIPPING 2 REEL IMP DRAMA OF REVENGE

"THE AWAITED HOUR"

FEATURING WILLIAM WELSH AND VIOLET MERSEREAU

COULD you wait five years for revenge upon a man who had broken up your home and sent you —an innocent man—to prison? Don't fail to see how, in a brilliantly written scenario, William Welsh and Violet Mersereau fill two big roles in a marvelous manner.

(This space for your theatre name, program, etc.)

This Cut 28c. Postage, 7c.
Order No. 331.

UNIVERSAL MOVING PICTURES

Magnificent 3 REEL 101-BISON Western Drama

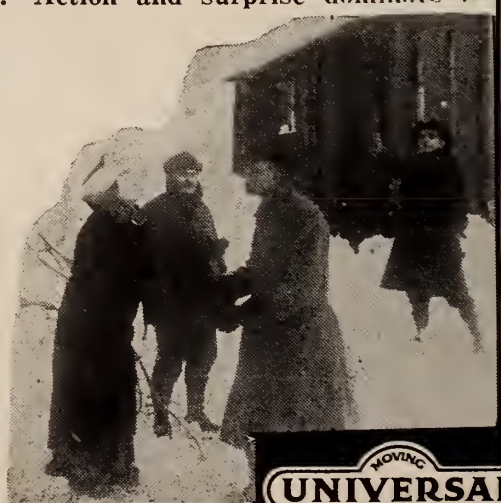
"RIDGEWAY of MONTANA"

STORY BY WM MCLEOD RAINE

FEATURING WILLIAM CLIFFORD AND MARIE WALCAMP

A BATTLE OF WITS

—and even stronger forces—between a large mine owner and a small operator, is realistically staged in this virile drama. Action and surprise dominate in every scene.



(This space mortised for theatre name, program, etc.)

This Cut 28c.

Postage, 7c.

Order No. 329.

UNIVERSAL MOVING PICTURES

These Cuts Bring

USE these wonderful little display ad cuts every week. Put the ad in your local paper on the day BEFORE or on the same day as you show your feature picture. Begin using these cuts this week. They will amaze you in the results they will bring if you use them constantly every week. These cuts and complete electro ads are prepared especially for you, Mr. Exhibitor, at big expense. They save you the time, trouble work and worry to get up your own ads for your features. The cuts are sold to you entirely complete at a fraction of the original cost to produce them. After you have published your ads, send us the papers so that we can see how these ads show up. If they don't show up good we want to improve them to make them show up better.

You can get all these cuts at any time by ordering through your Exchange, or if your Exchange can't

Tense 2 Reel Victor Drama

"THE CARDS NEVER LIE"

HARRY C. MEYERS AND ROSEMARY THEBY

AT THEIR BEST

THE gypsy warned "The cards never lie", and she proved it. Wealth and travel could not long separate the lovable vagabond, and—but you must see this thriller.

(This space mortised for name of theatre, program, etc.)

This Cut 22c.
Postage, 6c.
No. 327.

UNIVERSAL MOVING PICTURES

"The Lure of the West"

2 REEL ECLAIR WESTERN DRAMA

A POWERFUL story with a novel appeal. How three erring wanderers from the home fireside fall under the fascination of the broad, clean West told in stirring scenes by a strong company.

(This space for your theatre name, program, etc.)

This Cut 20c. Postage, 6c.
Order No. 332.

UNIVERSAL MOVING PICTURES

UNIVERSAL MOVING PICTURES

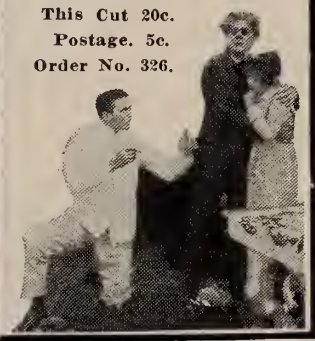
SURPRISING 3 REEL REX DRAMA FEATURING HERBERT RAWLINSON AND WILLIAM WORTHINGTON

"THE FLASH"

A STARTLING climax is reached in this tense drama through increasing interest from scene to scene. Sight, providentially restored to a blind musician, enables him to save his daughter's honor and punish her would-be betrayer.

(This space for your theatre name, program, etc.

This Cut 20c.
Postage. 5c.
Order No. 326.



ACTION EVERY MINUTE

"THE GIRL-(FRANCIS FORD GRACE CUNARD) of the SECRET SERVICE"

TWO REEL GOLD SEAL DRAMA

ACTION, action, and more and more action give Francis Ford and Grace Cunard alternate opportunities for presenting this peerless top-notcher. A succession of tense situations will hold you spellbound.

(This space for your theatre name, program, etc.)

This Cut 28c. Postage, 7c.
Order No. 330.

UNIVERSAL MOVING PICTURES

the Crowds your Way

supply you, send your order (with cash) to the Universal Film Mfg. Co., Supply Dept., 1600 Broadway, New York, but first order through your own Exchange. In sending your order direct to the Universal Film Mfg. Co., Supply Dept., cash must accompany your order or no attention will be paid. This idea of complete ads was conceived and produced by the Universal, and it is simply another big, progressive step to help Universal Exhibitors get the money.

EMOTIONAL 2 REEL BIG U DRAMA

Featuring SYDNEY AYRES

"Her Bargain"

THE bargain included a marriage in name only. How a new and glorious love arose from a wreckage of lost hopes makes an emotional drama, stirring in its romantic appeal.

(This space for your theatre name, program, etc., etc.)

This Cut 24c. Postage, 6c.
Order No. 328.

UNIVERSAL MOVING PICTURES

CHART OF PAST RELEASES

(STORIETTES APPEAR IN "WEEKLY" CURRENT WITH DATE OF RELEASE)

Release — Brand and Subject

ANIMATED WEEKLY.

Dec.—
16—Animated Weekly, No. 145.....(News)
23—Animated Weekly, No. 146.....(News)
30—Animated Weekly, No. 147.....(News)
Jan.—
6—Animated Weekly, No. 148.....(News)
13—Animated Weekly, No. 149.....(News)

BIG U.

Jan.—
5—His Last Performance .....(Drama)
Murdock MacQuarrie and Agnes Vernon
7—**On Desert Sands** .....(2-R. West. Dr.—Ayres)
12—The Useless One.....(Drama—MacQuarrie)
14—The Hearts of the Bradys.....(W. Dr.—Ayres)

ECLAIR.

Dec.—
27—For the Defense.....(Drama)
30—**Within an Inch of His Life** (2-R. West. Drama)
By Eugene Manlove Rhodes—Payne, Myles, Stanley
Jan.—
3—The Hermit's Secret.....(West. Drama)
6—**The Collingsby Pearls** .....(2-Reel Drama)
10—The Dummy Husband.....(Comic Drama)
13—**Reunited** .....(2-Reel Domestic Drama)
Irma Earle and Fred Sumner
17—The Romance of Bear Creek.....(West. Drama)

GOLD SEAL.

Dec.—
15—**The Ghost of Smiling Jim** (2-Reel Western Dr.)
Francis Ford and Grace Cunard
22—**The Call of the Waves** (2-Reel Society Drama)
Grace Cunard and Francis Ford
29—**A Study in Scarlet**...(2-Reel Det. Dr.—F. Ford)
Jan.—
5—**The Mystery of the Throne Room** (2-Reel Dr.)
Francis Ford and Grace Cunard
12—**A Woman's Debt**.....(2-Reel Drama)
Cleo Madison and Joe King

IMP.

Nov.—
30—The Coward .....(2-Reel Drama)
Dec.—
3—The Young Philanthropist.....(Juvenile Drama)
7—The Outcome.....(Dr.—Mary Pickford Reissue)
10—Three Men Who Knew.....(2-Reel Drama)
14—**The Mill Stream** .....(2-Reel Drama)
17—Within the Gates of Paradise.....(Xmas Dr.)
21—In Sunny Spain ...(Dr.—Mary Pickford Reissue
28—**The Submarine Spy** .....(2-Reel Naval Drama)
31—Winning the Prize .....(Comedy)
Jan.—
4—Three Times and Out .....(Com.—King Baggot)
8—**She Was His Mother** .....(3-Reel Drama)
Violet Mersereau and Hobart Henley
15—**A Gentleman of Art**.....(2-Reel Detec. Drama)
Dorothy Phillips

"101 BISON".

Dec.—
19—**The Christmas Spirit**.....(2-Reel Xmas Drama)
26—**The Law of the Range** (3-Reel Western Drama)
Marie Walcamp and Wm. Clifford
Jan.—
2—**In Jungle Wilds** .....(2-Reel Animal Drama)
William Clifford and Marie Walcamp
9—**Custer's Last Scout** .....(2-Reel Indian Dr.)
16—**The Governor Maker**.... (2-Reel Modern Drama)
William Clifford and Marie Walcamp

L-KO.

Jan.—
3—Gem and Germs.....(Comedy—Louise Orth)
6—Cupid in a Hospital.....(Com.—Billie Ritchie)
10—Through a Knot Hole.....(Comedy)
13—Thou Shalt Not Flirt .....(Comedy)
Billie Ritchie, Pathe Lehrman
17—Caught With the Goods.....(Comedy)

Release — Brand and Subject

JOKER.

Jan.—
2—A Mixed Up Honeymoon .....(Comedy)
4—Two of a Kind .....(Comedy)
9—A Political Mess and Educ. .....(Comedy)
11—The Butler's Baby.....(Comedy)
16—Hubby's Cure .....(Comedy)

NESTOR.

Jan.—
8—When His Lordship Proposed .....(Comedy)
Lee Moran and Billie Rhodes
12—A Maid by Proxy.....(Com.—Rhodes-Moran)
15—When the Mummy Cried for Help.....(Comedy)
Victoria Forde, Eddie Lyons, Lee Moran

POWERS.

Dec.—
25—Hunting in Crazyland (Animated Cartoon Com.)
25—Silk Industry as Seen by Homer Croy (Educ.)
Jan.—
1—Fickle Elsie .....(Comedy)
9—A Girl of the Pines .....(Dr.—E. Maison)
16—An Outlaw's Honor.....(Drama)

REX.

Dec.—
31—**Hounded** .....(2-Reel Melodrama—Ben Wilson)
Jan.—
3—**The Sin of Olga Brandt**...(2-R. Drama of Life)
Pauline Bush and Lon Chaney
7—**A Man's Temptation** .....(Dr.—Ben Wilson)
10—**Star of the Sea**.....(2-Reel Drama)
Pauline Bush and Lon Chaney
14—**Pawns of Fate**.....(2-Reel Drama)
Frank Lloyd and Helen Leslie
17—**A Small Town Girl**.....(3-Reel Drama)
Pauline Bush

STERLING.

Dec.—
14—Lizzie's Fortune .....(Comedy—Max Asher)
17—The Fatal Hansom .....(Comedy)
21—Carmen's Romance .....(Juvenile Comedy)
24—Innocent Dad .....(Com.—John Brennan)
31—Love and Water .....(Comedy)
Jan.—
7—Olive's Love Affair.....(Juvenile Comedy)
14—Those German Bowlers.....(Com.—J. Brennan)

UNIVERSAL SPECIAL FEATURES.

Week of Dec. 21—
The Master Key (No. 6) 2-Reel Drama—
Robert Leonard and Ella Hall
Week of Dec. 28—
The Master Key (No. 7) 2-Reel Drama—
Robert Leonard and Ella Hall
Week of Jan. 4th—
The Master Key (No. 8) 2-Reel Drama—
Robert Leonard and Ella Hall
Week of Jan. 11—
The Master Key (No. 9) 2-Reel Drama—
Robert Leonard and Ella Hall

VICTOR.

Dec.—
11—The Little Gray Home (2-Reel Domestic Dr.—
Harry Myers and Rosemary Theby)
14—The Wayward Son .....(Drama)
18—Mary Fuller in **"Heart of the Hills"**
3-Reel Drama—Chas. Ogle)
21—**Terence O'Rourke, Gentleman Adventurer,**
"The King and the Man" (2-Reel Drama)
25—**The Accusation** .....(2-Reel Domestic Drama)
Rosemary Theby and Harry Myers
28—Mary Fuller in "Virtuoso" .....(Drama)
Jan.—
1—**The Beautiful Unknown** (3-R. Costume Drama)
4—**Terence O'Rourke, Gentleman Adventurer,**
"A Captain of Villainy" (2-Reel Drama)
11—**Mary Fuller in "My Lady High and Mighty"**
(2-Reel Light Comedy-Drama—Chas. Ogle)
15—Father's Strategy .....(Comedy)

ADVERTISE, IF YOU WANT RESULTS!

THE day of the Exhibitor who doesn't advertise is passing. The moving picture business is progressing so fast that the man who doesn't advertise will soon be left in the rear with the failures. WE must advertise and YOU must advertise. It's the life blood of this business, the same as it is in ANY LIVE profitable business. It's absurd to think that you can sit back with hands folded and say to yourself: "Oh, I've got a fine house; the people are bound to come to me". That kind of an Exhibitor will wake up some fine morning and find his business GONE.

The Universal spends hundreds of thousands of dollars annually to educate the public to SEE Universal pictures in Universal theatres all over America—in Canada, England and many other countries. We would be tickled to death to put this advertising into our own pockets if we could do so, but we can't, don't intend to and WON'T. Don't matter how you advertise your house and Universal pictures so long as you ADVERTISE and keep at it. Now, make up a list of what you need from the supplies shown below, and BEGIN ADVERTISING NOW AND KEEP EVERLASTINGLY AT IT.

MAKE UP YOUR ORDER STATING NAME OF PLAYER, AND GIVE EXACT QUANTITY WANTED OF ELECTROS, SLIDES, PICTURE POST CARDS, 11x14 PHOTOS AND 22x28 PHOTOS OF EACH.

NAME.	Electros, 25c. each.	Slides 25c. each.	Picture post cards, $2.75 per M.	11x14 photographs, $1.50 per dozen.	22x28 photographs, 40c each
Max Asher			X	X	X
King Baggot					
Pauline Bush					
Grace Cunard					
William Clifford					
Lonise Fazenda			X	X	X
Robert Frazer			X	X	X
Francis Ford					
Victoria Forde					
Mary Fuller					
Ella Hall					
Hobart Henley					X
Warren Kerrigan					
George Larkin					
Robert Leonard					
Edward Lyons					X
Anna Little					X
Murdock MacQuarrie					
Lee Moran					X
Matt. Moore					X
Cleo Madison					
Edna Maison					X
Violet Mersereau					X
Harry C. Myers					
Chas. Ogle			X	X	X
Dorothy Phillips			X	X	X
Edna Payne			X	X	X
Mary Pickford			X		
Herbert Rawlinson					X
Ford Sterling					
Brinsley Shaw				X	X
Vera Sisson					
Rosemary Theby					
Irene Wallace			X		X
Marie Walcamp					X
Ben Wilson					
Frances M. Nelson					X

Anything marked thus (X) indicates that that particular article is not in stock.

The Universal's List of Exchanges, as shown here below, constitutes the strongest organization in the moving picture business today. Every man in each one of these separate organizations has been picked from the best men in the field, and you are dealing with the cream of the business when you trade with Universal Exchanges. The Universal recognizes only one standard of management and employees. THE BEST—and you may consider it a privilege and a pleasure to do business with men of such calibre as are herein represented. This list constitutes not alone the largest, but by far the strongest and most influential Exchanges in the film business.

Distributing Offices Handling Universal Service in United States, Canada and the Philippines

ARIZONA: Phoenix—Calif. Film Exchange, 121 W. 2nd Ave.
ARKANSAS: Ft. Smith—Universal F. & S. Co., 17 No. 6th St.
CALIFORNIA: San Francisco—Cal. Film Ex., 125 Golden Gate Av.
Los Angeles—California Film Exchange, 736 S. Olive St.
COLORADO: Denver—Wm. H. Swanson Film Co., Railroad Bldg.
CONNECTICUT: New Haven—Universal Film Exchange of N. Y., 229 Meadow St.
DISTRICT OF COLUMBIA: Washington—Washington Branch Interstate Films Co., 419 Ninth St., N. W.
FLORIDA: Jacksonville—Consolidated F. & S. Co., 330 W. Forsythe St.
GEORGIA: Atlanta—Consolidated F. & S. Co., Rhodes Bldg.
ILLINOIS: Chicago—Anti Trust Film Co., 128 W. Lake St.
Laemmle Film Service, 205 W. Washington St.
Standard Film Exchange, 172 W. Washington.
Cairo—Universal Film & Supply Co., 8th and Washington Ave.
INDIANA: Evansville—Central Film Service Co.
Indianapolis—Central Film & Supply Co., 113 W. Georgia St.
IOWA: Des Moines—Laemmle Film Service, 311 Hubbell St.
Davenport—Laemmle Film Service.
KANSAS: Wichita—Universal Film & Supply Co., 155 N. Main St
KENTUCKY: Louisville—Universal Film Exchange, 319 W. Jefferson St.
Central Film Service, 407 Walker Bldg.
LOUISIANA: New Orleans—Consolidated Film & Supply Co., 914 Gravier St.
MAINE. Bangor—New England Universal Film Exchange, 119 Franklin St.
MARYLAND: Baltimore—Baltimore Film Exchange, 412 E. Baltimore St.
MASSACHUSETTS: Boston—New England Universal Film Exchange, 1100 Boylston St.
Springfield—Universal Film Exchange of N. Y., 33 Lyman St.
MICHIGAN: Detroit—Detroit Universal Film Co., 87 Woodward Ave.
Grand Rapids—Universal Film Exchange, 5 Hawkins Block.
Escanaba—Detroit Universal Film Co.
Saginaw—Detroit Universal Film Co., 4 Mercer Bldg.
MINNESOTA: Minneapolis—Laemmle Film Service, 252A Hennepin Ave.
MISSOURI: Kansas City—Universal F. & S. Co., 214 E. 12th St.
St. Louis—Universal Film & Supply Co., 2116 Locust St.
MONTANA: Butte—Wm. H. Swanson Film Co.
NEBRASKA: Omaha—Laemmle Film Service, 1122 Farnam St.
NEW JERSEY: Newark—Universal Film Exchange of N. Y. (Newark Branch), 236 Market St.
NEW YORK: Albany—Rex Film Exchange, 7 Maiden Lane.
Buffalo—Victor Film Service, 35 Church St.
New York City—Universal Film Exchange, 115 E. 23rd St.
N. Y. City—Universal Film Exchange (Mecca Br.), 1600 B'way.
Rochester—Victor Film Service.
NORTH CAROLINA. Charlotte—Universal Film & Supply Co., 307 West Trade St.
OHIO: Cincinnati—Cincinnati-Buckeye Film Exch., 236 W. 4th Av.
Cleveland—Victor Film Service, Prospect and Huron Sts.
Toledo—Toledo Film Exchange Co., 439 Huron St.
Columbus—Cincinnati-Victor Film Co., 40 S. Third St.
OKLAHOMA: Oklahoma City—Universal F. & S. Co., 116 W. 2d St.
OREGON: Portland—Film Supply Co., of Oregon, 385 1-2 Alder St.
PENNSYLVANIA: Phila.—Eagle Projection Co., 1304 Vine St.
Philadelphia—Interstate Films Co., 1304 Vine St.
Philadelphia—Philadelphia Film Exchange, 121 N. 9th St.
Pittsburgh—Independent Film Exchange, 415 Ferry St.
Scranton—R. & K. Film Exchange, 220 Adams Ave.
Wilkes-Barre—Exhibitors' Film Exchange, 61 Penn Ave.
TENNESSEE: Memphis—Consolidated F. & S. Co., 226 Union Av.
TEXAS: Dallas—Consolidated Film & Supply Co., 1900-1902 Commerce St.
El Paso—Consolidated Film & Supply Co., 309 Caples Bldg.
El Paso—Wm. H. Swanson F. & S. Co., Little Caples Bldg.
San Antonio—Consolidated F. & S. Co., Princess Theatre Bldg.
UTAH: Salt Lake City—Wm. H. Swanson Film Co., McIntyre Bldg
WEST VIRGINIA: Wheeling—Universal Film Exchange, Register Building.
Charleston—Cincinnati-Buckeye Film Co., Burlew Theatre Bldg.
WISCONSIN: Milwaukee—Universal Film Exchange, 133 Second St.
WASHINGTON: Seattle—Film Supply Co., 1301 Fifth Ave.
Spokane—Film Supply Co., 211 Jones Bldg.

EASTERN: DOMINION OF CANADA.

Toronto, Ont.—Canadian Universal Film Co., Ltd., 11 Richmond St. W.
Montreal, Que.—Canadian Universal Film Co., Ltd., 295 St. Catherine St.
St. John. N. B.—Canadian Universal Film Co., Ltd., 37 Union St.

WESTERN:

Calgary, Alta.—Canadian Universal Film Co., Ltd., 407 Eighth Ave. W.
Vancouver, B. C.—Canadian Universal Film Co., Ltd., 516 Holden Bldg.
Winnipeg, Man.—Canadian Universal Film Co., Ltd., 115 Phoenix Bldg.
Regina, Sask.—Canadian Universal Film Co., Ltd., 206 Westman Chambers.
HAWAII: Honolulu—California Film Exchange.
PHILIPPINE ISLANDS: Manila—Universal Film & Supply Co., Universal Bldg.

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INTERIOR OF SADDLERY STORE-ROOM AT UNIVERSAL CITY, CAL.